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THE

THESMOPHORIAZUSAE OF ARISTOPHANES

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ΑΡΙΣΤΟΦΑΝΟΥΣ ΘΕΣΜΟΦΟΡΙΑΖΟΥΣΑΙ

THE

THESMOPHORIAZUSAE OF ARISTOPHANES

ACTED AT ATHENS IN THE YEAR B.C. 410

THE GREEK TEXT REVISED

WITH A FREE TRANSLATION INTO ENGLISH VERSE
INTRODUCTION AND COMMENTARY

Vol 4?.

By BENJAMIN BICKLEY ROGERS, M.A.
SOMETIME FELLOW AND NOW HONORARY FELLOW OF WADHAM COLLEGE, OXFORD

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NOTICE

THIS Play, when the series is complete, will form the second part of Volume IV. The title-page of the Volume will be given with the Lysistrata.

INTRODUCTION

In the legends of Demeter and Persephone, their divine personalities are never wholly disentangled from the natural objects and the natural processes upon which those legends were based. Demeter is always[1] γῆ μήτηρ (Δᾶ μάτηρ in the Doric) the fair visible Earth, the mother of the golden grain. Every autumn, at seed-time, she beholds her offspring sinking into the unseen world; every winter she languishes and mourns; every spring, as the blades of corn reappear, she welcomes back her child to the realms of life and light. In the sorrow of the Goddess, "her of the rich fruit and golden sickle" (Δήμητρος χρυσαόρου ἀγλαοκάρπου), for the loss of her divinely beautiful daughter (περικαλλὴς Περσεφόνεια), none could fail to recognize the gloom which overspreads the Earth, when the grain has descended for a while into the unseen world (Ἅιδης), thence[2] to arise in a joyful resurrection, when all the land is fragrant

[1] Δημήτηρ θεά,
γῆ δ' ἐστὶν, ὄνομα δ' ὁπότερον βούλει, κάλει.—Eur. Bacchae, 275.

And again—

Δαμάτηρ θεά, πάντων γᾶ τροφός.—Id. Phoenissae, 685.

Proserpinam frugum semen esse volunt, absconditamque quaeri a matre fingunt. Mater autem est a gerendis frugibus Ceres; a Graecis Δημήτηρ, quasi Γῆ μήτηρ, nominata est.—Cicero, De Naturâ Deorum, ii. 26. A similar statement is attributed in the De Civitate Dei, vii. 20, to Varro, whom St. Augustine apostrophizes in vi. 6 of the same treatise as "homo omnium acutissimus, et sine ullâ dubitatione doctissimus."

[2] Νεῦσε δέ οἱ κούρην ἔτεος περιτελλομένοιο
τὴν τριτάτην μὲν μοῖραν ὑπὸ ζόφον ἠερόεντα,
τὰς δὲ δύω παρὰ μητρί.—Homeric Hymn to Demeter, 445.
ὁππότε δ' ἄνθεσι γαῖ' εὐώδεσιν εἰαρινοῖσιν
παντοδαποῖς θάλλει, τότ' ἀπὸ ζόφου ἠερόεντος
αὖτις ἄνει.—Id. 401.

with the pleasant flowers of Spring. It absent, Earth mourns, and[1] withholds her life-sustaining gifts. To the quick and lively sympathies of the Hellene, the legend of this divine sorrow was shrouded with a solemn and ineffable awe, in consequence of its connection with that unseen world: and no mysteries were so high and sacred as the two great solemnities in which it was commemorated. In the Eleusinia were unfolded the Mysteries of the Four Last Things—Death, Judgement, the Reward of the Good, and the Punishment of the Wicked—mysteries which were naturally open to the queen of the unseen world below. In the Thesmophoria[2] the Mother and Daughter were worshipped under quite a different aspect, as the Civilizers of the visible world above.

Earth, with her corn and wine and oil, was to the Hellenic mind emphatically the civilizer of men. Her attractions drew them from the nomad state of wandering hunters; they became under her influence settled and agricultural peoples; she taught them the joys of HOME. To her and her life-sustaining (*φερέσβιος*) produce was ascribed the institution of social laws (*θεσμὰ*), the rights of property, the laws of wedlock and the family. They were the *Θεσμοφόροι*[3], the Givers and

[1] *Οὐδέ τι γαῖα*
σπέρμ' ἀνίει· κρύπτεν γὰρ ἐϋστέφανος Δημήτηρ.—Hymn 307.

[2] In the Panegyric, § 29, Isocrates speaks of Demeter as the giver of gifts, *αἵπερ μέγισται τυγχάνουσιν οὖσαι, τούς τε καρποὺς, οἳ τοῦ μὴ θηριωδῶς ζῆν ἡμᾶς αἴτιοι γεγόνασι* (*this is the subject of the Thesmophoria*), *καὶ τὴν τελετὴν, ἧς οἱ μετασχόντες περί τε τῆς τοῦ βίου τελευτῆς καὶ τοῦ σύμπαντος αἰῶνος ἡδίους τὰς ἐλπίδας ἔχουσιν* (*this is the Eleusinia*).

[3] Servius (on Virgil's Aen. iv. 58) explaining the epithet "Legifera," Virgil's translation of *θεσμοφόρος*, as applied to Demeter, says "Leges enim ipsa dicitur invenisse. Nam et sacra eius *Thesmophoria*, id est *legum latio*, vocatur. Sed hoc ideo fingitur, quia, ante inventum frumentum a Cerere, passim homines sine lege vagabantur; quae feritas interrupta est invento usu frumentorum, postquam ex agrorum discretione nata sunt iura." And later in the same note he cites two lines of Calvus, who says of Demeter—

Et leges sanctas docuit, et cara iugavit
Corpora connubiis, et magnas condidit urbes.

Hyginus (Poet. Astr. ii. 14 *Ophiuchus*) says "Ceres Triptolemum iussit omnium nationum agros circumeuntem semina partiri, quo facilius ipsi posterique eorum a fero victu segregarentur." And hence, tribes intended to continue in the

Guardians of Home. Let us not tell, says Callimachus (Hymn to Demeter, 18), of the things which drew tears from Demeter:

Rather tell how she to Cities
  Gave their social customs sweet,
Taught the hind to reap and garner
  Ripened sheaves of wholesome wheat.
And the golden grain to sever,
  Sever with the oxen's feet.

And it was in this character that the high festival of the Thesmophoria was held in their honour, held at the fall of the year, when the Daughter once more descended into the lower world, to return four months later in all the freshness of immortal youth to greet the Mother again.

In the celebration of these solemn mysteries women alone took part. Men must not[1] know, or if they knew, must not speak of, the things which took place in these holy solemnities. Herodotus[2] says that he knows them, but dares not tell. And Miltiades[3] leaping over the fence of the Thesmophorium at Paros, was seized with religious dread, and not merely feared to venture further, but sprang back with such precipitation that he sustained the injury which resulted in his death.

The Athenians celebrated the Thesmophoria[4] on four consecutive days towards the end of October; from the 10th to the 13th (inclusive) of the month Pyanepsion. Each of the four days had its special service and its distinctive appellation:

nomad state were forbidden to sow corn, or plant fruit-trees, or drink wine, or build houses. Such was the case with the Nabathaeans (Diod. Sic. xix. 94) and the Rechabites (Jer. xxxv.).

[1] *Τὰ ἐς ἔρσενα γόνον ἄρρητα ἱρά.*—Hdt. vi. 135.

[2] *Καὶ τῆς Δήμητρος τελετῆς πέρι, τὴν οἱ Ἕλληνες Θεσμοφόρια καλέουσι, καὶ ταύτης εἰδότι μοι πέρι, εὔστομα κείσθω, πλὴν ὅσον αὐτῆς ὁσίη ἐστὶ λέγειν.*—Hdt. ii. 171.

[3] Hdt. vi. 134.

[4] All ancient writers agree that the Athenian Thesmophoria were celebrated in the month of Pyanepsion. The precise days of the month are given by Photius; *Θεσμοφορίων ἡμέραι δ'· δεκάτη, Θεσμοφορία· ἐνδεκάτη, Κάθοδος· δωδεκάτη, Νηστεία· τρισκαιδεκάτη, Καλλιγένεια.* The Scholium on Thesm. 80, a curious medley of truth and error, will be found cited a little further on. Of course we are considering the *Athenian* Thesmophoria only. At other places, the Thesmophoria were celebrated at different times, and in a different manner.

Pyanepsion	10th	was the	*Θεσμοφορία.*
,,	11th	,,	Κάθοδος.
,,	12th	,,	Νηστεία.
,,	13th	,,	Καλλιγένεια.

(Note that the day is *ἡ Θεσμοφορία,* the feast *τὰ Θεσμοφόρια.* And again, the day is *ἡ Καλλιγένεια,* the sacrifice *τὰ Καλλιγένεια.*)

I. *ἡ Θεσμοφορία.*

On this, the first day of the festival, the women went up to the Temple (*τὸ Θεσμοφόριον*), which was situated on an [1] eminence, and there made the necessary preparations for the great ceremonial of the next three days. From this "going up" to the Temple, the day was sometimes called the Ἄνοδος.

Each of these appellations *Θεσμοφορία* and Ἄνοδος has been the source of considerable misapprehension. The Scholiast on Theocritus iv. 25 is so totally ignorant of the very meaning of the word Thesmophoria, viz. the *institution* by Demeter of the unwritten laws of society, that he supposes it to mean the *carrying* of written law-books by the Athenian women; a mere blunder, but one which has misled many. And the Ἄνοδος, *the Ascent of the women* to the Thesmophorium, which took place on the *first* day of the festival, is, by a converse process, perpetually confounded with the Κάθοδος, the *Descent of Persephone* into the invisible world, which was commemorated on the *second* day of the festival. Of this latter aberration we have seen two instances in the preceding note, Hesychius placing the Ἄνοδος on the 11th of Pyanepsion, which is the day of the Κάθοδος; whilst the Aristophanic Scholiast, though rightly observing that the first day of the festival was called the Ἄνοδος, *the*

[1] On the word *ἀναπέμψαι* in Thesm. 585 the Scholiasts write *ὅτι ἀναπέμψαι κυρίως. διὸ καὶ Ἄνοδος ἡ πρώτη λέγεται, παρ' ἐνίοις δὲ κάθοδος. διὰ τὴν θέσιν τοῦ Θεσμοφορίου· ἐπεὶ καὶ Ἄνοδον τὴν εἰς τὸ Θεσμοφόριον ἄφιξιν λέγουσιν· ἐπὶ ὑψηλοῦ γὰρ κεῖται τὸ Θεσμοφόριον.* See also Thesm. 623, 1045. And Hesychius explains Ἄνοδος by *ἀνάβασις· ἡ ἑνδεκάτη τοῦ Πυανεψιῶνος, ὅτε αἱ γυναῖκες ἀνέρχονται εἰς τὸ Θεσμοφόριον οὕτω καλεῖται.* It was situated, Pausanias tells us, *ὑπὲρ τὴν κρήνην, Ἐννεάκρουνον.*—Attica, xiv. 1.

Ascent of the Women, is not afraid to add, in so many words, that some called it Κάθοδος, that is, *the Descent* of Persephone.

To the Scholiast on Theocritus, ubi supra, we owe another egregious mistake, though here too he is not without companions in his error. For he supposes that the Temple to which the women "went up" on the first day of the festival was not the Thesmophorium at Athens, but the Temple of Demeter and Persephone at Eleusis. In other words, he confounds the Thesmophoria with the Eleusinia. The Athenian Thesmophoria were celebrated entirely at Athens. The various Hellenic cities which kept the festival kept it at their own doors. The story told by Aen. Tact. (Poliorc. 4) about the plot of the Megarians to seize the Athenian women who were keeping the Thesmophoria at Eleusis, and the successful counterplot of Peisistratus, refers to the local Eleusinian, and not to the Athenian, Thesmophoria. We have already alluded to the Parian Thesmophorium, and many others are mentioned by various writers. At Thebes the Thesmophoria were celebrated in the citadel (Xenophon, Hellenics, V. ii. 29). Pausanias (Attica, xxxi. 1) speaks of a Thesmophorium at the little sea-side village of Halimus (not far from Peiraeus), where doubtless the Halimusians held their own little Thesmophoria. And he elsewhere (Phocica, xxxiii, ad fin.) mentions a Thesmophorium at Drymaea in Phocis, where, he observes, the Thesmophoria were celebrated every year. He gives no description of the Athenian Temple, but that it was of considerable size may be inferred from the fact that it contained *συσσίτια*, or common mess-rooms, where the women lived while the festival was going on. *τρία Ἀθήνησι συσσίτια*, says Hesychius (s. v. *πρυτανεῖον*), and as one of the three he names the Thesmophorium.

It seems probable that the confusion of the Ἄνοδος with the Κάθοδος is also made by Alciphron (Epistle iii. 39), but he keeps clear of the mistake about Eleusis. The epistle in question is supposed to be written by a country lad at Athens to his mother at home, and may, with perhaps sufficient accuracy for our present purpose, be translated as follows :—

"In the name of all the Gods and Demons, mother, leave for a while your rocks and country life, and see before you die the splendid sights to be seen at Athens. For what wonderful things, O what wonderful things, are you missing, the Haloa, the Apaturia, the Dionysia, and the most holy[1] festival of the Thesmophoria which is now proceeding. For on the first day the *Ἄνοδος* took place; and to-day the *Νηστεία* is being celebrated amongst the Athenians; and to-morrow they sacrifice *τὰ Καλλιγένεια.* If then you make great haste and arrive here before daybreak, you can join with the Athenian ladies in to-morrow's sacrifice. Do pray come, and don't delay, I adjure you by the safety of my brothers and myself. Heaven forbid that you should depart this life without having tasted the pleasures of the city."

II. ἡ Κάθοδος.

That on this day the Descent of Persephone into Hades was commemorated is certain; but of the manner in which, and the ritual wherewith, it was commemorated, no information has come down to us. "Women," says Praxagora in the Ecclesiazusae (442), "never blab out their Thesmophorian secrets," a statement which, strange as it may seem, appears unfortunately to have been strictly true. But we may conjecture that the day commenced with dance and song, as of Persephone going forth with her maidens into the soft and fragrant meadow, to[2] gather the roses, the violets, the hyacinths and the crocuses, and the wondrous daffodil. And perchance if the great Dance-song of the present Play be really (as seems probable) imitated from the actual proceedings in the Thesmophoria, it was sung not on the Day of Mourning, to which it is here of course adapted, but on the morning

[1] *Ἡ νῦν ἑστῶσα σεμνοτάτη τῶν Θεσμοφορίων ἑορτή. ἡ μὲν γὰρ Ἄνοδος κατὰ τὴν πρώτην γέγονεν ἡμέραν, ἡ Νηστεία δὲ τὸ τήμερον εἶναι παρ' Ἀθηναίοις ἑορτάζεται, τὰ Καλλιγένεια δὲ εἰς τὴν ἐπιοῦσαν θύουσιν.* Wellauer, in his learned little treatise on the Thesmophoria, proposes to insert after *ἡμέραν* the words *χθὲς δὲ ἡ Κάθοδος.* This would make Alciphron's statement accurate; but it seems to me infinitely more probable that he was inaccurate. Bergler's unfortunate suggestion to change *τὰ Καλλιγένεια* into *τῇ Καλλιγενείᾳ* has been justly repudiated by subsequent editors.

[2] Homeric Hymn, 5-10.

of the Κάθοδος, before the shadow of her approaching doom had chilled the gaiety of Persephone.

> She stepped upon Sicilian grass,
> Demeter's daughter fresh and fair,
> A child of light, a radiant lass,
> And gamesome as the morning air.
> The daffodils were fair to see,
> They nodded lightly on the lea,
> Persephone! Persephone!—(JEAN INGELOW.)

But the day which commenced so joyously ended in sorrow and gloom. The attendant maidens had lost their Queen of May. The earth had opened, and she had disappeared to become the Queen of Hades. It may be that the propitiatory sacrifice called the Ζημία[1] was offered on the evening of this day.

III. ἡ Νηστεία.

This was the day of Bereavement, typifying the winter of Demeter's discontent, when her divinely beautiful Daughter had disappeared from her sight, and gone she knew not whither. It was, to use the words of Plutarch[2], the gloomiest day of the Thesmophoria, and the women spent it, sitting on the ground with fasting and mourning, in sympathy with the sorrowing mother. It was more than sympathy, it was here, as apparently throughout the festival, a *representation* of the sacred legend. Because the Goddess, with flaming torches[3] in her hands, sought after her vanished daughter, therefore on this day the air was aglow with the smoke and the glare of the torches. Because the Goddess during her

[1] *Ζημία· θυσία τις, ἀποδιδομένη ὑπὲρ τῶν γυναικῶν ἐν Θεσμοφορίοις.*—Hesychius.

[2] *Τὴν σκυθρωποτάτην τῶν Θεσμοφορίων ἡμέρων ἄγουσαι, παρὰ τῇ θεῷ νηστεύουσιν αἱ γυναῖκες* (*τῇ θεῷ* in the singular, because Persephone was absent).—Plutarch, Demosth. 30. *Ἀθήνῃσι νηστεύουσιν αἱ γυναῖκες χαμαὶ καθήμεναι. καὶ Βοιωτοὶ τὰ τῆς Ἀχαιᾶς μέγαρα οἰκοῦσιν* (so Toup for *κινοῦσιν*), *Ἐπαχθῆ τὴν ἑορτὴν ἐκείνην ὀνομάζοντες, ὡς διὰ τὴν τῆς κόρης Κάθοδον ἐν ἄχει τῆς Δήμητρος οὔσης.*—Id. Isis and Osiris, 69.

[3] *Αἰθομένας δαΐδας μετὰ χερσὶν ἔχουσα.*—Homeric Hymn, 48, 61. *Δημήτηρ μετὰ λαμπάδων νυκτός τε καὶ ἡμέρας κατὰ πᾶσαν τὴν γῆν ζητοῦσα περιῄει.*—Apollodorus, Bibl. i. 29. Compare Thesm. 280, 1153.

bereavement would[1] neither eat nor drink, therefore her worshippers must this day abstain from all manner of food. The severity of their fast became almost proverbial. "What," says a speaker in Athenaeus, vii. 80, "are we keeping the Νηστεία, the Μέση, of the Thesmophoria, that we are fasting like κεστρεῖς[2]?" In the Birds, the Gods, being strictly blockaded, are reduced to the direst extremities, and Prometheus describes them as fasting like the women in the Thesmophoria.

> Ἀλλ' ὡσπερεὶ Θεσμοφορίοις νηστεύομεν
> ἄνευ θυηλῶν.—Birds, 1519.

This day of Fasting represented the period, the τριτάτην μοῖραν ἔτεος, during which Persephone was absent in the unseen world; and from its interposition between the Κάθοδος or Descent into Hades, and the Καλλιγένεια, the fair new birth of the Resurrection morning, it acquired the name of the Μέση, the Intermediate Day. We might almost call it the Athenian Easter Eve, for few can fail to recognize in the process which this great festival represented, Nature's unconscious symbolism of the Death and Resurrection of the Eternal Son.

Or if this be too bold a comparison, we may at all events remember that from the time of St. Paul the sowing and springing up of the corn has always been the favourite symbol of a Christian's Death and Resurrection. Death, says Prudentius in his Graveside Hymn (Cathemerinon, x. 120), is but a *reparatio vitae*:

[1] Οὐδέ ποτ' ἀμβροσίης καὶ νέκταρος ἡδυπότοιο
πάσσατ' ἀκηχεμένη.—Homeric Hymn, 49.
ἀλλ' ἀγέλαστος, ἄπαστος ἐδητύος ἠδὲ ποτῆτος,
ἧστο.—Id. 200.
οὐ πίες, οὔτ' ἄρ' ἔδες τῆνον χρόνον.—Callimachus, Demeter, 12.

Compare Thesm. 949, 984. The insinuations in lines 630 and elsewhere are of course mere comic jests.

[2] The κεστρεὺς, or mullet, was called νῆστις, apparently from its aversion to live food; ἐπειδὴ οὐ σαρκοφαγεῖ, and again ὅτι οὐδὲν δέλεαρ ἐσθίει ἔμψυχον.—Athenaeus vii. 78 and 80. "The grey mullet is the only fish of which I am able to express my belief that it usually selects for its food nothing that has life." Mr. Couch's manuscript account of the Grey Mullet quoted in Yarrell's British Fishes, i. 238.

Sic semina sicca virescunt,
Iam mortua, iamque sepulta,
Quae reddita cespite ab imo
Veteres meditantur aristas.

And indeed the same idea is embalmed in the familiar name "God's Acre" given to the burial-places of our dead.

Nor was the solemnity of the *Νηστεία* confined to the women fasting in the Temple precincts. All business was suspended, all offices closed for the day.

IV. *ἡ Καλλιγένεια.*

After seed-time, winter; after winter, the up-springing of the corn. Persephone is returning to the light of day. The season of sorrow and fasting is over; it is time to sacrifice *τὰ Καλλιγένεια*, to rejoice and be glad in the fair new birth. The name *Καλλιγένεια* attached itself both to Demeter and to Persephone, the divinely[1] beautiful Mother and the divinely beautiful Daughter; although it afterwards, by the common process of disintegration, became severed from the Goddesses, and personified as one of the handmaidens.

Possibly the invocation in lines 1148–1159 of this Play is taken from the hymn sung at the sacrifice of the *Καλλιγένεια*, since Persephone, who was absent during the *Νηστεία*, is supposed in these lines to be present as well as her Mother.

Such was the cycle of events commemorated, and in part represented, at the Thesmophorian festival. And we shall now, I think, find no difficulty in solving the problem propounded by Hesychius (s. v. *τρίτη Θεσμοφορίων*); *ζητεῖται πῶς ἅμα μὲν λέγει, τρίτην Θεσμοφορίων εἶναι, ἅμα δὲ Μέσην, τεττάρων οὐσῶν ἡμερῶν*[2]. For we have seen that *Μέση* means,

[1] *Ὦ περικαλλῆ Θεσμοφόρω.*—Thesm. 282. Cf. Homeric Hymn, 405, 493.

[2] See also the Scholiast's observations on Thesm. 80 *Τοῦτο τῶν ζητουμένων ἐστὶ, πῶς καὶ τρίτην καὶ μέσην εἶπεν. ια´ γὰρ Ἄνοδος* (he is confusing it with the *Κάθοδος*), *εἶτα ιβ´ Νηστεία, εἶτα ιγ´ Καλλιγένεια, ὥστε μέση μὲν εἶναι δύναται, τρίτη μὲν οὒ, ἀλλὰ δευτέρα. ἀλλ᾽ οὐδὲ ψυχρεύεσθαί τις δύναται λέγων ὅτι τρίτη ἡ τρισδεκαταία. ὡς "ἑκταία ἑκατηβόλος σελάνα," ἑκκαιδεκαταία. ἡ γὰρ μέση οὐκ ἔστιν ιγ´ ἀλλὰ δωδεκάτη. ἡ λύσις οὖν ἥδε· δεκάτῃ ἐν Ἁλιμοῦντι Θεσμοφόρια ἄγεται, ὥστε τρίτην μὲν ἀπὸ δεκάτης ιβ´*

not the *middle* day of the festival in the sense of having an equal number of days before and after it; but the *Intermediate* Day, the Day between the Κάθοδος, the Descent into Hades, and the Καλλιγένεια, the fair new birth of Persephone.

The earlier scholars had a short and easy way of dealing with the difficulty. "Aristophanes says that the Νηστεία is the third and also the middle day of the Festival. Therefore the Festival lasted five days." Such was the view of Meursius, Wesseling, and others, and it is repeated by Brunck[1] with his usual clearness and confidence. Yet nothing is more certain than that the festival lasted four days only. And in truth so far is Aristophanes from implying that it was a five-days' festival, that he really implies the reverse. For if it really lasted for five days, is it conceivable that, after stating that this was the Third Day, he should have thought it necessary to go through an arithmetical calculation, and announce that the Third was also the Middle Day of the Five? He added the description ἡ Μέση, because it conveyed an idea *not* involved in the statement that it was the Third Day: because it was a *name* and not a statement of its position amongst the days of the Thesmophoria generally. It is just as if he had said "This is the third Day, the Νηστεία," or "This is the fourth Day, the Καλλιγένεια."

εἶναι, μέσην δὲ μὴ συναριθμουμένης τῆς δεκάτης. τοῦτο δὲ αἰνιγματῶδες κατὰ Καλλίμαχον ἄν τις φαίη, ἔνθα μὲν τρίτη λέγεται, συναριθμεῖν τὴν ι', ἔνθα δὲ μέση, μηκέτι συναριθμεῖν. καὶ ὅπου γε λιμώττουσιν, ἀστεϊζόμενοι τὴν μέσην τῶν Θεσμοφορίων ἄγειν φασὶν (cf. Athenaeus, vii. 80), ἐπεὶ αὕτη ἡ Νηστεία. ἐνδεκάτη Πυανεψιῶνος Ἄνοδος (again confusing it with the Κάθοδος). δωδεκάτη Νηστεία, ἐν ᾗ σχολὴν ἄγουσαι ὑπόκεινται αἱ γυναῖκες ἐκκλησιάζουσαι περὶ Εὐριπίδου. τρισκαιδεκάτη Καλλιγένεια. τρίτη οὖν συναριθμουμένης ι', μέσην δὲ τῆς Ἀνόδου καὶ τῆς Καλλιγενείας. The Scholiast rightly rejects the absurd notion about Halimus, but he does not see that his last seven words, though erroneous in themselves, contain the germ of the true solution of the problem. He is hampered by his confusion of the Ἄνοδος with the Κάθοδος, which gave three days only to the festival, so that, as he says, the Νηστεία might be the μέση, but could not be the third day. His difficulty was with the τρίτη, not with the μέση.

[1] Ἐπεὶ τρίτη 'στὶ Θεσμοφορίων ἡ μέση.—Thesm. 80. "Nihil unquam clarius fuit dictum. Dies, quo haec agi fingit poeta, Thesmophoriorum est tertius, idemque medius; ergo per quinque dies Thesmophoria celebrabantur."—Brunck.

Wellauer, by combining several errors, struck out a more ingenious solution. We have already noticed the blunder of the Scholiast on Theocritus about the celebration of the festival at Eleusis. Plutarch, in the passage to which reference has already been made (Dem. 30), says that Demosthenes committed suicide at Calauria on the 16th of Pyanepsion, the day on which the women keep the Νηστεία. If this is not a mere oversight on the part of the author or his transcribers, Plutarch is doubtless referring to the date on which the Νηστεία was kept at Calauria, or possibly in his own Chaeronaea. Wellauer, though he did not himself confuse the Ἄνοδος and the Κάθοδος, yet adopts the erroneous statement of Hesychius (based on that confusion) that the Ἄνοδος took place on the 11th of Pyanepsion. He next, misled by, and to some extent mistaking, the Scholiast on Theocritus, supposes that the women on that day "went up" to the Temple at Eleusis, returning to celebrate the rest of the Festival at Athens. He then, misled by Plutarch, imagines that *the Athenians* celebrated the Νηστεία on the 16th, and consequently the Κάθοδος on the 15th, and the Καλλιγένεια on the 17th. There would thus be an interval of three entire days between the Ἄνοδος and the Κάθοδος. Having by these means persuaded himself that the festival, though in reality lasting four days, yet was celebrated in Athens itself for three days only, he proceeds to solve the problem which Hesychius places before us by adopting the idea, justly repudiated by Callimachus and the Scholiast on Thesm. 80, that when Aristophanes calls the Νηστεία the Third Day of the Festival, he is reckoning the Ἄνοδος as the first day: and that when in the same line he calls it the μέση, he is omitting the Ἄνοδος. But in truth the women went up to the Temple on the 10th to make preparations for the great religious drama which was to be enacted there on the 11th, 12th, and 13th. It is absolutely certain that the entire festival was celebrated at Athens on four consecutive days. The whole difficulty has arisen from the assumption that Μέση means the middle day of the festival, instead of the Intermediate Day between the sorrow of the Κάθοδος and the joy of the Καλλιγένεια.

The other solutions which have been offered have met with no acceptance, and it would be a mere waste of time to discuss them here.

It was on this Day of the Festival, the Intermediate Day, the Day of Fasting, "when women most have leisure[1]," that the women had arranged to hold a great Assembly in the Thesmophorium, after the fashion of an Athenian ἐκκλησία, to determine on the punishment to be inflicted on Euripides for his persistent hostility to the female sex. It is true that many[2] eminent scholars have of late years questioned the existence of this hostility, and pointed to the characters of Alcestis, Polyxena, and others, as evidence that Euripides was not incapable of appreciating, or unwilling to embody in his poetic creations, the highest and noblest types of womanhood. And doubtless in a great dramatic poet, looking at life from every point of view, and speaking through the lips of every variety of character, it is impossible to find an absolute uniformity of sentiment upon any topic whatever. Nevertheless, it remains the fact that Euripides, in marked contrast to the other members of the great Tragic triumvirate, was in the habit of exhibiting women a prey to the most ungovernable and most ignoble passions; and that beyond any other writer of any period (and I am not unconscious of the undercurrent of antipathy towards women which had run through Hellenic poetry from the very earliest times) he loved to embalm in a pithy and proverbial form, a sentiment of dislike and contempt for the female character generally. To collect the various passages of this description which are found in his Plays would be wearisome to the reader, and distasteful to myself. I will merely mention one circumstance to which attention has not, I think, been hitherto directed.

1 Τῇ Μέσῃ
τῶν Θεσμοφορίων, ᾗ μάλισθ' ἡμῖν σχολή.—Thesm. 375.

2 Such as the illustrious author of the "Christian Year" (Keble's Praelect. Acad. xxix.), C. O. Müller (Hist. Greek Literature, chap. xxv.), Mahaffy (Social Life in Greece, chap. vii.), Arthur S. Way (Preface to vol. ii. of The Tragedies of Euripides in English Verse), and many others.

Stobaeus was in the habit of collecting, and arranging under various heads, the most striking and pointed passages of the ancient classical writers. One of these collections (Anthology, Title 73) bears the ominous title of Ψόγος γυναικῶν, *Passages in censure of women.* Stobaeus was a man of wide and various reading. His Anthology (not to mention his other works) contains citations from about 350 authors; and yet, out of sixty-four passages collected under this particular heading, no fewer than thirty-five (if not thirty-six) are contributed by Euripides alone; Sophocles supplies two; Aeschylus not one; and most of the remaining twenty-seven (or twenty-six) are taken from professedly satirical or comic writers.

Whatever therefore may have been the poet's real attitude towards the women, they certainly had some excuse for considering him the inveterate traducer and enemy of their sex.

At the commencement of the Play, Euripides, in alarm at this formidable movement against him, is seen walking with a companion towards the house of the Tragic Poet Agathon. The companion is one Mnesilochus, who, throughout the Play, is vaguely described as his κηδεστὴς, or connection by marriage. In the Greek Life of Euripides (written by Manuel Moschopoulos, and first published by Elmsley in his edition of the Bacchae, A. D. 1821) it is stated that Choerile, the Poet's second wife, was the daughter of a Mnesilochus; and that her three sons were named respectively, Mnesilochus (after his maternal grandfather), Mnesarchides (after his paternal grandfather), and a younger Euripides. And it has, since that time, been generally assumed that the Mnesilochus of the Play was the father-in-law of Euripides. But the relation of the two characters towards each other, and the tone of their conversation, are scarcely those of a father-in-law and son-in-law; Euripides was at this time an old man of seventy, and it is hardly probable that his father-in-law was alive; it seems extremely unlikely that Aristophanes, with such convenient words as πενθερὸς and γαμβρὸς ready to his hand, should so persistently have employed the indefinite word κηδεστὴς, κηδεστής τις, had he really intended to identify his character with the father-in-law of

Euripides; the name was doubtless a common one amongst the relatives of Choerile: and in my opinion Aristophanes was either referring to a brother or cousin of Choerile; or (more probably) merely borrowing a name from her family, without meaning to identify the character with any particular individual.

The object of their visit to Agathon was to induce that Poet, whose soft and effeminate appearance and manners might well be mistaken for a woman's, to attend the Thesmophorian assembly in woman's dress, and endeavour to create a diversion in favour of Euripides. This Agathon politely, but firmly, declines to do, parrying the request of the elder bard by the help of various worldly-wise maxims drawn from the latter's own writings; and Euripides, as usual in these Comedies, *τοῖς αὑτοῦ πτεροῖς ἁλίσκεται.*

The tone in which Agathon is satirized in these scenes makes us appreciate with more pleasure the kindly tribute which Aristophanes pays him in the Frogs; whilst the manner in which Plato brings Socrates, Aristophanes, and Agathon together in his Symposium seems to show that the shafts of comic satire were not necessarily inconsistent with personal goodwill. It is true that the Symposium is supposed to have taken place before the date of the Thesmophoriazusae, though after the date of the Clouds; but Plato is doubtless intending to record the habitual relations which existed, or might reasonably be represented as existing, between these famous Athenians.

On Agathon's refusal, Mnesilochus offers himself as a substitute, and Agathon is generous enough to place his own wardrobe, well stocked with articles of feminine attire, at the disposal of the two friends. And after a long and farcical scene (supposed to be borrowed in part from a Play of Cratinus), in which Mnesilochus is shaved and singed and dressed in womanly habiliments, he is at length despatched on his perilous mission. His interposition in the women's debate does indeed give rise to so much uproar and hubbub, that the Assembly would in all probability have broken up in confusion, but for the sudden appearance of Cleisthenes, a man for more than twenty years the constant butt of

the comic stage for his profligate and degrading effeminacy. Cleisthenes comes, in his character of the women's advocate, to warn them that there is a traitor in their midst; that Euripides has sent an old rogue, a connection of his own, *κηδεστήν τινα*, to spy upon and defeat their hostile machinations; that a MAN is at this moment profaning[1] by his presence the sacred mysteries of the Thesmophoria. An immediate investigation results in the detection of Mnesilochus, who is arrested, and guarded by the women until the arrival of one of the Scythian archers who formed the City Police at Athens. By the Scythian he is tied to a plank, and ignominiously exposed in his women's clothes to the mockery of the passers by.

Both while the women are guarding him, and afterwards while he is in the custody of the Scythian, various schemes, based on certain incidents in the tragedies of Euripides (the *πανοῦργος*, the inventor of ingenious tricks and devices), are set on foot for the purpose of delivering him out of the hands of his captors. These, as too subtle, fail to effect their aim. But at last Euripides wiles away the Scythian by a gross and sensual, and therefore a wholly un-Euripidean, allurement. And the final scene of the Play shows us Euripides and Mnesilochus fleeing for their lives in one direction; whilst the Scythian, misdirected by the Chorus, who have now come to terms with Euripides, is racing full pelt, to overtake the fugitives, in the precisely opposite direction.

In the rescue-scenes Aristophanes draws specially on three Tragedies of Euripides—the Palamede, the Helen, and the Andromeda. He has a scornful word for the Palamede[2]; but his witty parodies of the Helen and the Andromeda are not intended as a satire on the Plays themselves. The spectacle of Euripides endeavouring to effect the release of Mnesilochus, as the Perseus and Menelaus of his own Plays, was

[1] Like Clodius, afterwards, at the mysteries of the Bona Dea. The presence of Cleisthenes seems to have been considered as no profanation at all. He partook too much of the womanly character.

[2] Οὐκ ἔσθ' ὅπως
οὐ τὸν Παλαμήδην ψυχρὸν ὄντ' αἰσχύνεται.—Thesm. 848.

doubtless abundantly[1] entertaining to an Athenian audience. The humour of the situation is quite irrespective of the actual merits or demerits of the Tragedies.

I. The Palamede.

To this Play there is but a brief allusion, and that confined to a single incident. Palamede had been put to death in Troy-land by the treachery and violence of his rivals. And Euripides, in the Tragedy, seems to have made Oeax, Palamede's brother, carve the sad story on oar-blades, which he then launches on the sea, in the hope (which was fulfilled) that they or one of them might float across the Aegean, and convey the intelligence to their father Nauplius in his island-realm of Euboea. Mnesilochus, desiring to send word of his own sad plight to Euripides, resolves to follow this precedent, but is at once pulled up by the circumstance (which he had overlooked) that he has not got any oar-blades. However, he substitutes the votive tablets suspended in the Temple, carves his story on these, and flings them about in all directions, in the hope that some of them will come to the hands of Euripides, as they apparently do. The action of Oeax can hardly have been represented on the stage; it was doubtless merely described in some narrative or song; and it seems improbable that the language of Mnesilochus, as he is carving his story on the tablet, is to any extent borrowed from the Tragedy of Euripides.

II. The Helen.

This is the only one of the Three Tragedies which is still extant; and it may be convenient to give a slight outline of its plot, with special reference to the parody in the present Play.

In his Helen, Euripides, it is hardly necessary to say, followed that

[1] "These parodied scenes, composed almost in the very words of the Tragedies, are inimitable. Everywhere in this Poet, the moment Euripides comes into play, we may count on finding the cleverest and most cutting ridicule; as though the mind of Aristophanes possessed quite a specific talent for decomposing the poetry of the Tragedian into Comedy."—Schlegel, Sixth Lecture on the Drama.

strange perversion of the old Homeric legend (so familiar to us from the Palinode[1] of Stesichorus) which sent a merely phantom Helen to Ilium, whilst the real Helen, a pure and stainless wife, was wafted by Hermes into Egypt, and entrusted to the charge of the good King Proteus. But after the death of Proteus, his son and successor Theoclymenus sought, against her will, to make her his wife; and at the commencement of the Play of Euripides she is discovered sitting on the tomb of Proteus, as her best refuge from the persecutions of his son. From that coign of vantage she commences the Prologue, explaining in the form of a soliloquy, after the usual Euripidean fashion, all the circumstances of the case. The soliloquy extends over sixty-seven lines, and is terminated by the entrance of Teucer. And all the passages placed in the mouth of Mnesilochus previously to the entrance of Euripides are taken from these sixty-seven lines. The Prologue commences with—

> *Νείλου μὲν αἵδε καλλιπάρθενοι ῥοαί,*
> *ὃς, ἀντὶ δίας ψακάδος* (*rain from heaven*), *Αἰγύπτου πέδον,*
> *λευκῆς τακείσης χιόνος, ὑγραίνει γύας.*—Helen, 1–3.

(where *γύας* is strangely employed in apposition to *πέδον*). And with these lines, as altered by Aristophanes, Mnesilochus in the Play before us commences his assumption of the character of Helen:

> *Νείλου μὲν αἵδε καλλιπάρθενοι ῥοαί,*
> *ὃς, ἀντὶ δίας ψακάδος, Αἰγύπτου πέδον*
> *λευκῆς νοτίζει, μελανοσυρμαῖον λεών.*—Thesm. 855–857.

(where *λευκῆς* is absurdly joined with *Αἰγύπτου*, and the words *μελανοσυρμαῖον λεὼν* are an imitation and exaggeration of the apposition formed by *γύας*). After detailing the death of Proteus, leaving two children, Theoclymenus the present king, and Theonoe the seer who knows all things that are, and that are to be, she proceeds to explain who she

[1] Some lines of the Palinode are frequently quoted; as, for example, by Plato, in the Phaedrus:—

> IT WAS NOT TRUE, that legend of old;
> For never thou settest thy foot on their ships,
> Or camest to Troy's strong Hold.

herself is, and from what country she springs, and who are her father and mother:

ἡμῖν δὲ γῆ μὲν πατρὶς οὐκ ἀνώνυμος
Σπάρτη, πατὴρ δὲ Τυνδάρεως.—Helen, 16, 17; Thesm. 859, 860.
Ἑλένη δ' ἐκλήθην.—Helen, 22; Thesm. 862.

She tells how her phantom was carried off to Troy, whilst she herself was wafted to Egypt:

κἀγὼ μὲν ἐνθάδ' εἴμ'· ὁ δ' ἄθλιος πόσις,
στράτευμ' ἀθροίσας, τὰς ἐμὰς ἀναρπαγὰς
θηρᾷ, πορευθεὶς Ἰλίου πυργώματα.
ψυχαὶ δὲ πολλαὶ δι' ἔμ' ἐπὶ Σκαμανδρίοις
ῥοαῖσιν ἔθανον.—Helen, 49–53.

which Aristophanes transposes and alters as follows:

ΜΝ. ψυχαὶ δὲ πολλαὶ δι' ἔμ' ἐπὶ Σκαμανδρίοις
ῥοαῖσιν ἔθανον. ΚΡΙΤΥΛΛΑ. ὤφελες δὲ καὶ σύ γε.
ΜΝ. κἀγὼ μὲν ἐνθάδ' εἴμ'· ὁ δ' ἄθλιος πόσις
οὑμὸς Μενέλαος οὐδέπω προσέρχεται.—Thesm. 864–867.

She then falls to bewailing her unhappy lot:

τί δῆτ' ἔτι ζῶ;—Helen, 56 (and again 293); Thesm. 868.

Presently Teucer enters, and his first words are—

τίς τῶνδ' ἐρυμνῶν δωμάτων ἔχει κράτος;—Helen, 68.

a question transferred by Aristophanes to Euripides on *his* first entry (Thesm. 871) in the character of Menelaus.

Teucer's visit appears to be introduced for no other purpose than that of impressing Helen with a false belief in her husband's death. And so undoubting is her belief that she immediately begins to discuss with the Chorus which is the best method of putting an end to her miserable existence, whether she shall hang herself, or stab herself to death. The Chorus however make the somewhat obvious suggestion that before proceeding to so extreme a course as that, it would be wiser to inquire of Theonoe, who knows everything that is passing in the world, whether Menelaus is really alive or dead. And Helen accordingly goes with them into the palace to consult the Royal seer.

During their absence who should enter but Menelaus himself? Like

a true Euripidean hero, he is clad in rags and tatters; and finding the stage vacant, he improves the occasion by soliloquizing on his own woes, exactly as Helen had done on hers at the beginning of the Play. He and Helen (really of course the Phantom, but he does not know that) have been tempest-driven from coast to coast, and finally shipwrecked on this unknown shore. His ship had been dashed to pieces, a catastrophe necessary for putting him in a helpless condition from which it would require all the ingenuity of Euripides to extricate him. And he has left Helen with his surviving comrades in the deep recesses of a sea-side cave, whilst he has come up alone to seek for assistance.

Having thus made the situation perfectly clear to the audience, for assuredly neither Menelaus here, nor Helen in the prologue, has been *ἀσαφὴς ἐν τῇ φράσει τῶν πραγμάτων*, he proceeds to knock at the Palace-door. The old woman who keeps it refuses him admittance, and after some valorous threats, the hero is reduced to tears. However, he contrives to ask her where he is, and to whom the Palace belongs; and the following dialogue ensues:

> ΓΡ. *Πρωτεὺς τάδ'*[1] *οἰκεῖ δώματ', Αἴγυπτος δὲ γῆ.*
> MEN. *Αἴγυπτος; ὢ δύστηνος, οἷ πέπλευκ' ἄρα.*—Helen, 460, 461.
> MEN. *Ἔστ' οὖν ἐν οἴκοις, ὅντιν' ὀνομάζεις, ἄναξ;*
> ΓΡ. *Τόδ' ἐστὶν αὐτοῦ μνῆμα· παῖς δ' ἄρχει χθονός.*
> MEN. *ποῦ δῆτ' ἂν εἴη; πότερον ἐκτὸς ἢ 'ν δόμοις;*
> ΓΡ. *οὐκ ἔνδον· Ἕλλησιν δὲ πολεμιώτατος.*—Helen, 465-468.

Portions of these lines reappear in the Thesmophoriazusae, broken up by the interruptions of the woman on guard.

> MN. *Πρωτέως τάδ' ἐστὶ μέλαθρα.*—Thesm. 874.
> EYP. *ποίαν δὲ χώραν εἰσεκέλσαμεν σκάφει;*
> MN. *Αἴγυπτον.* EYP. *ὢ δύστηνος, οἷ πεπλώκαμεν.*—Thesm. 877, 878.
> EYP. *αὐτὸς δὲ Πρωτεὺς ἔνδον ἔστ' ἢ 'ξώπιος.*—Thesm. 881.
> MN. *τόδ' ἐστὶν αὐτοῦ σῆμ' ἐφ' ᾧ καθήμεθα.*—Thesm. 886.

On Menelaus asking why the son of Proteus is so hostile to the Hellenes,

[1] As Proteus is dead, this seems an impossible statement; and I suspect that the true reading is to be gathered from the Aristophanic parody, *Πρωτέως τάδ' ἐστὶ δώματ'*. It is not unlikely that many of the minor variations between the original and the parody are due to the errors of copyists.

he receives some surprising information. "In this Palace," says the portress, "dwells Helen, the daughter of Zeus, the child of Tyndareus, erewhile the Queen of Sparta." With that she re-enters the Palace, and shuts to the door. Menelaus is naturally taken aback by this piece of information, well knowing (as he thinks) that Helen is safe in the sea-side cave; but the argumentative subtlety with which Euripides endows his ragged heroes is fully equal to the occasion. True it is that he has heard of only one Zeus, one Helen, one Tyndareus, one Sparta; but what of that? There *may* be a man named Zeus living on the banks of the Nile: there may be another Helen, another Tyndareus, another Sparta in Egypt.

> *πολλοὶ γὰρ, ὡς εἴξασιν, ἐν πολλῇ χθονὶ*
> *ὀνόματα ταὔτ' ἔχουσι, καὶ πόλις πόλει,*
> *γυνή γυναικί τ'· οὐδὲν οὖν θαυμαστέον.*

When he has arrived at this satisfactory conclusion, out come Helen and her companions from the Palace in great glee, having heard from the prophetess that Menelaus is still in the land of the living. But Helen's rapture is cut short by the sight of the ruffianly desperado at the door, and though she runs like a young racing mare, *ὡς δρομαία πῶλος*, to regain the protecting tomb, he seizes her just as she reaches it. However, she soon recognizes her husband, whilst he on his part is amazed at the extraordinary likeness which this stranger lady bears to Helen. Aristophanes draws largely on this scene, but it must be remembered that whilst in the Thesmophoriazusae there is full mutual recognition between the husband and wife; in the "Helen" Menelaus merely recognizes the resemblance, and does not for a moment believe that Helen herself is really before him.

> MEN. *τίς εἶ; τίν' ὄψιν σήν, γύναι, προσδέρκομαι;*
> ΕΛ. *σὺ δ' εἶ τίς; αὐτὸς γὰρ σὲ κἄμ' ἔχει λόγος.*
> [1] [MEN. *Ἑλληνὶς εἶ τις, ἢ 'πιχωρία γυνή;*]
> ΕΛ. *Ἑλληνίς· ἀλλὰ καὶ τὸ σὸν θέλω μαθεῖν.*
> MEN. *Ἑλένῃ σ' ὁμοίαν δὴ μάλιστ' εἶδον, γύναι.*

[1] This line, though necessary to the sense of the dialogue, had dropped out of the Helen. It was restored by Markland from the Thesmophoriazusae.

ΕΛ. ἐγὼ δὲ Μενελάῳ γε σ'· οὐδ' ἔχω τί φῶ.
ΜΕΝ. ἔγνως γὰρ ὀρθῶς ἄνδρα δυστυχέστατον.
ΕΛ. ὦ χρόνιος ἐλθὼν σῆς δάμαρτος ἐς χέρας.
Helen, 557, 558, 561–566.

These lines are found in the Thesmophoriazusae (905–912) with only two material alterations. The first line becomes ὦ θεοί, τίν' ὄψιν εἰσορῶ, τίς εἶ γύναι; where the exclamation ὦ θεοὶ is perhaps a reminiscence of Helen 560 ὦ θεοί· θεὸς γὰρ καὶ τὸ γιγνώσκειν φίλους. And in the sixth line the words γέ σ' οὐδ' ἔχω τί φῶ are converted into σ' ὅσα γ' ἐκ τῶν ἰφύων for the purpose of pointing a joke at the parentage of Euripides. But in the Tragedy, when Helen says ὦ χρόνιος ἐλθὼν σῆς δάμαρτος ἐς χέρας, instead of taking her into his arms (as he does in the Thesmophoriazusae) he indignantly repulses her, ποίας δάμαρτος; μὴ θίγῃς ἐμῶν πέπλων. Nor will he believe that she is really Helen, until a sailor, arriving from the sea-side cave, informs him that the Phantom has vanished into air.

With the rest of the Play the Thesmophoriazusae has nothing to do; and it will be sufficient here to mention that the husband and wife, having recognized each other, take counsel together how to deceive the king and escape from Egypt. The superior ingenuity of Helen soon devises a plan; she gains over to her side the omniscient Theonoe, and when Theoclymenus returns, she passes off the ragged ruffian with whom she is conversing as a seaman from the ship of Menelaus, who has brought her tidings of her husband's shipwreck and death. Now then, she says, she is ready and willing to marry Theoclymenus, but he must first allow her to pay the last honours, in Hellenic fashion, to her late Hellenic husband. It is the custom of their people, they explain, when such a one as Menelaus is lost at sea, to send out a vessel with a suit of armour, and provisions of all sorts, to the distant horizon, and there the stores are to be cast into the waves. Theoclymenus falls into the trap, and furnishes the ship, the arms, and the provisions, with which the pair make their escape. The outwitting of the dull barbarian by the cunning Greek is fully as humorous in the Tragedy as in the Comedy, and of

course in the Tragedy there is none of the grossness which discolours the closing scenes of the Thesmophoriazusae. Theoclymenus now turns his anger against his sister Theonoe, apparently[1] for no other purpose than to provide a somewhat lame excuse for the familiar apparition of the *Deus ex machinâ* (in this instance Castor and Polydeuces) at the ending of the Play.

III. The Andromeda.

The Andromeda, which was exhibited at the same festival as the Helen, was considered by the ancients to be one of the most beautiful[2] and pathetic of all the Tragedies of Euripides; and there is nothing in the Aristophanic parody to throw doubt upon the justice of this estimate. Like the Iphigeneia in Aulis, and the Rhesus, it dispensed with the ordinary Euripidean prologue; and the fall of the curtain discloses Andromeda already bound to the rock, awaiting the break of day, and the coming of the sea-monster to devour her. She is singing a lament over her mournful fate, and the opening lines are repeated, apparently without alteration, in Thesm. 1065 seqq.: *O holy Night,* she sings, *how long*[3] *a course thou pursuest, driving thy car over the star-studded ridges of holy Aether*, *through most august Olympus.* And as she pauses, her closing

[1] "The scepticism of Ion and the anger of Theoclymenus are minor issues, devices to bring about the appearance of the deity, which is an object in itself." Way's Euripides, III. xxi. *note.*

[2] Τῶν καλλίστων Εὐριπίδου δρᾶμα ἡ Ἀνδρομέδα.—Scholiast on Frogs, 53. We are told by Dionysus in that Comedy that it was while he was reading the Andromeda that he was suddenly smitten with an intense longing to bring back Euripides to the stage once more. And Lucian in his *Quomodo historia conscribenda sit* (ad init.) tells us with, I suppose, equal veracity, that the people of Abdera being, on some occasion, stricken with fever, were perpetually singing and reciting passages from the Tragic poets, and especially passages from the Andromeda of Euripides, such as the address of Perseus to the God of Love.

[3] It seems surprising that Andromeda should complain of the slow passage of the night. "Why surprising?" asks Fritzsche, in his note on line 1066, "Strepsiades does the same at the commencement of the Clouds." But Strepsiades was not expecting to be devoured by a sea-monster, so soon as the night had passed away.

words are softly wafted back by the echo of the surrounding hills; doubtless a dainty, and even a touching, device in the Andromeda, although, in the Thesmophoriazusae, Aristophanes prolongs and perverts it into most laughable comedy. And presently the virgins, who were her fellows in her father's court, come in, as the Chorus of the Play, to mingle their sorrows and lamentations with those of their hapless Princess. The long monody of Mnesilochus, commencing with the words *φίλαι παρθένοι, φίλαι*, and extending from line 1015 to line 1055, is throughout a parody of Andromeda's address to these "dear, dear Maidens," and of their sympathetic replies; the old Athenian everywhere embellishing the narrative of his own misfortunes with the plaintive wailings of the tender damsel, doomed to a miserable death in her early youth, unwedded and unwooed. So the night wears away, and with the dawn the monster is to come. Probably its approach is supposed to be visible to Andromeda, though of course invisible to the audience. But before it can reach its helpless victim, there enters upon the scene the Hellenic Saint George, Perseus of the wingèd sandals, *ἀμφὶ δὲ ποσσὶν ἔχε πτερόεντα πέδιλα.* At first he does not perceive the maiden, and merely wonders at what coast he has happened to arrive (Thesm. 1098 seqq.). And even when his eye falls upon the strange spectacle, at first he takes her for a marble figure, carved in rare beauty from the rock itself by some cunning sculptor's hand.

> *ἔα, τίν' ὄχθον τόνδ' ὁρῶ, περίρρυτον*
> *ἀφρῷ θαλάσσης, παρθένου τ' εἰκώ τινα*
> *ἐξ αὐτομόρφων λαΐνων τεχνασμάτων*
> *σοφῆς ἄγαλμα χειρός;*[1]

But when he finds that she is really a living damsel bound to the rock, he is moved with admiration and compassion, and hastens at once to address her. The dialogue which ensues is adumbrated in Thesm. 1105 seqq. and is there terminated by the attempt of Perseus to unloose her bonds, an attempt frustrated by the Scythian archer. In the

[1] See Musgrave, Eur. Fragm. Porson at Phoen. 466; Bp. Monk, at Alcestis, 358.

Tragedy, doubtless, he does not unloose her bonds until he has slain the monster of the deep.

With this abortive attempt at rescue the parody of the Andromeda in the Thesmophoriazusae concludes. But the first five words of line 105 [1] of the Frogs are supposed to be taken from a later scene in the Andromeda, and to be spoken by Cepheus (Andromeda's father), who is unwilling to disclose his intentions with regard to his daughter's marriage, and resents the pertinacity with which Perseus endeavours to elicit them. There is no room in the Tragedy of Euripides for any antecedent promise on the part of the king to give his daughter in marriage to her rescuer. It is Andromeda [2] herself who in the Play gives the promise. *O Lady,* says Perseus, *if I deliver you, will you look favourably upon me? O Stranger*, she replies, *take me as your handmaid, or your wife, or your captive, whichever you will.*

And now, what is the date of the Comedy before us? The Lysistrata, as we know from the didascalia preserved in the Greek Argument to that Play, was exhibited in the archonship of Callias (the Callias who succeeded Cleocritus), that is, at the commencement of the year B.C. 411, *after* the appointment of the *πρόβουλοι*, but *before* the revolution of the Four Hundred. And the Thesmophoriazusae is commonly assigned to the same date. But it seems clear that this is erroneous, and that it was produced a year later, in the archonship of Theopompus, at the commencement of the year [3] B.C. 410, *after* the disappearance of the Four

[1] *Μὴ τὸν ἐμὸν οἴκει νοῦν.* See the Commentary there.

[2] Π. *Ὦ πάρθεν', εἰ σώσαιμί σ' εἴσῃ μοι χάριν;*
Α. *ἄγου δέ μ' ὦ ξέν' εἴτε πρόσπολον θέλεις,*
εἴτ' ἄλοχον, εἴτε δμωΐδ'.—See WAGNER, Frag. 23 and 24.

The previous promise of King Cepheus is alleged by Apollodorus, ii. 44; Ovid, Metamorph. iv. 703.

[3] This is the conclusion arrived at by Dobree, Adversaria, vol. ii. 236; Fritzsche, in his note on line 807; Sir Richard Jebb, "Greek Literature" (Literature Primer Series), p. 98; and Professor Mahaffy, "Greek Classical Literature," vol. i, chap. xx. § 270. But Fynes Clinton, Dindorf, Enger, and (I believe) all other editors assign it to B.C. 411. It is the only one of these Comedies which has come down

Hundred. We have no didascalia, or other direct statement, purporting to give its exact date; but there are various chronological notes which seem to point conclusively to the later year.

1. One circumstance which would of itself almost carry conviction to my mind, though many would probably disregard it, is the remarkable difference in tone between the two Plays. In the Lysistrata everything is sombre and anxious; there are tears even in its mirth. The Thesmophoriazusae is everywhere gay, light-hearted, and playful: the poet wrote it in his most frolicsome mood.

In this respect the Lysistrata faithfully reflects the feeling prevalent in Athens at the close of the year B.C. 412. The Sicilian catastrophe which had taken place in the autumn of the preceding year not merely annihilated the Athenian fleets; it had also demonstrated, or seemed to demonstrate, the superiority of the Syracusan seamen to those of Athens. And all through the year B.C. 412, allies were falling away, hostile forces gathering in ever increasing numbers, and even the triumphant Syracusan triremes were speeding over the sea, to be present at the downfall of Athens. In the petty naval engagements which had occurred, the Athenian ships had met with varying fortunes, and had shown no sign of maintaining their former maritime superiority. And at the time when the Lysistrata was composed the prospect was in every way more gloomy than it had ever been before, and than it ever became again until the final disaster of Aegospotami. But at the close of the year B.C. 411 (when, in my opinion, the Thesmophoriazusae was composed) men's minds were lighter and more buoyant, and hopes were once more entertained that Athens might yet emerge in safety from the war. The commencement of this happier period is traced by Thucydides[1] to the downfall of the revolutionary Council of 400, and the restoration of

to us without a Greek Argument, and (with the exception of the Ecclesiazusae) the only one which has no didascalia.

[1] *Καὶ οὐχ ἥκιστα δὴ τὸν πρῶτον χρόνον ἐπί γε ἐμοῦ Ἀθηναῖοι φαίνονται εὖ πολιτεύσαντες· μετρία γὰρ ἥ τε ἐς τοὺς ὀλίγους καὶ τοὺς πολλοὺς ξύγκρασις ἐγένετο, καὶ ἐκ πονηρῶν τῶν πραγμάτων τοῦτο πρῶτον ἀνήνεγκε τὴν πόλιν.*—Thuc. viii. 97.

the old constitutional Council of 500. And then too the ever-successful genius of Alcibiades was again enlisted in his country's service; whilst in the battle of Cynossema (about Sept. 411) her renovated fleet of seventy-six triremes entirely defeated a more numerous Peloponnesian fleet (supposed to have consisted of eighty-six triremes), which included the dreaded Sicilian squadron under the leadership of Hermocrates. When the news of this unhoped for good-fortune reached Athens, Thucydides[1] tells us (and they are almost the last words he ever wrote), the Athenians were greatly invigorated, and concluded that by strenuous efforts they might yet be able to get the better of their difficulties. And this victory was followed, a month later, by a still more splendid one off Abydos, when, after the battle had raged from morn to eve without any decisive result, Alcibiades with eighteen triremes arrived in the nick of time to turn the scale so completely in favour of the Athenians, that they captured no less than thirty of the Peloponnesian triremes, and but for the intervention of Pharnabazus would in all probability have destroyed the entire fleet[2]. To the sanguine and cheerful spirit which now succeeded their despondency, the bright and playful tone of the Thesmophoriazusae seems to me exactly to correspond.

2. In the Parabasis the Chorus are instituting a comparison between the relative merits of men and of women. They take the name of a man, and the name of a woman, and placing them side by side, show that in each case the woman is the superior of the two. And the first instance they give is *Ναυσιμάχης μέν γ' ἥττων ἐστὶν Χαρμῖνος· δῆλα δὲ τἄργα.* They are referring to the defeat, *ἧττα,* of the Athenian general Charminus in a naval engagement, *ναυσιμάχῃ,* off the little island of

[1] *Οἱ δὲ, ἀφικομένης τῆς νεὼς, καὶ ἀνέλπιστον τὴν εὐτυχίαν ἀκούσαντες, πολὺ ἐπερρώσθησαν, καὶ ἐνόμισαν σφίσιν ἔτι δυνατὰ εἶναι τὰ πράγματα, ἢν προθύμως ἀντιλαμβάνωνται, περιγενέσθαι.*—Thuc. viii. 106. The numbers of the ships which took part in the battle are not quite certain; but the figures given in the text are adopted by Dr. Arnold, Bp. Thirlwall, and Mr. Grote.

[2] Xenophon's Hellenics, I. i. 5, 6, 7.

Syme: and it is important, for our present purpose, to ascertain, as nearly as we can, when that engagement took place. The story is told by Thucydides, Book VIII, chaps. 39–43.

It was about the winter solstice[1], Dec. 21, B. C. 412, that the Spartans sent out a detachment of twenty-seven triremes to join their main fleet at Miletus. The main fleet of the Athenians was stationed at Samos, a little to the north-west of Miletus. The detachment started from Cape Malea at the south-eastern extremity of Laconia, and proceeded in a straight course to Melos. There it fell in with ten Athenian ships, three of which it destroyed, having captured them without their crews. The other seven took to flight. This incident disarranged all the plans of the Peloponnesian commanders. They had on board several very important officials for whose safety they were bound to take all possible precautions; and they rightly anticipated that the fugitives would make for Samos, and report to the Athenian fleet the approach of the Peloponnesian reinforcements. Consequently, instead of continuing their journey to the north-east, they turned southward, fetched a wide circuit by Crete, and arrived, after a prolonged voyage, at Caunus, on the south coast of Caria, a little beyond the island of Rhodes. Thence they sent messengers to the Peloponnesian fleet asking it to come down and convoy them back to Miletus.

Meanwhile, what they had anticipated had occurred. Their approach had been reported by the fugitives from Melos to the Athenian fleet, and Charminus had been sent down with twenty triremes from Samos to intercept the detachment. Charminus, having ascertained that it had taken shelter at Caunus, kept cruising about the islands of Syme, Chalce, and Rhodes on the one side, and as far as the Lycian coast on the other, ready to attack it when it again put to sea.

But now, in answer to the appeal from Caunus, the entire Peloponnesian fleet, under Astyochus, was moving southward from Miletus. They stopped at Cos, sacked the town and ravaged the country; and

[1] Ἐν τῷ αὐτῷ χειμῶνι . . . περὶ ἡλίου τροπάς.—Thuc. viii. 39. See the note on Ecclesiazusae, 416.

then passed on to Cnidus. It was night when they reached Cnidus, and hearing that Charminus was at the neighbouring island of Syme, Astyochus, without disembarking at Cnidus, pressed on the same night to Syme. The night was wet and cloudy, and he arrived at Syme without Charminus having any suspicion of his proximity. The Athenians, being on the look-out for ships approaching from Caunus, would naturally be stationed on the south side of the island, while Astyochus, arriving from Cnidus, would approach the island from the north. In the dark and stormy night he found it impossible to keep his numerous ships in hand, and a few of them drifted round the eastward coast of the island, and when the day broke became visible to Charminus. Thinking them to be part of the detachment for which he was lying in wait, he at once attacked them, sinking three ships, and damaging others; when suddenly he found himself in the midst of the whole Peloponnesian fleet, and was glad to escape with the loss of six triremes; first, to a friendly island, and then to Halicarnassus.

What period of time was covered by these operations we cannot now even conjecture. But since they did not commence until Dec. 21, B. C. 412 or thereabouts, it seems unlikely that the news of the defeat of Charminus could have reached Athens before the dramatic contests at the commencement of B. C. 411 had actually taken place; and quite certain that it could not have done so before the competing Plays had been accepted by the Archon, and were in a forward state of preparation for the stage. Though, even if the story could by any possibility have arrived in time for Aristophanes to embody it in his Play, it is inconceivable that he should have made a jest of it while the wound was still fresh. At that moment, as we have already seen, the fortunes of Athens were at their lowest ebb, and every piece of good or ill tidings would send a thrill through the entire community. The loss of three triremes at Melos and six at Syme would have been a sore discouragement to the Athenians; and the poet would have been as little inclined to make, as the audience to listen to, a joke on so unwelcome a disaster.

A year later[1], when fortune had again begun to smile upon the Athenian navy, it was natural to make light of their previous discouragements.

3. A few lines later in the Parabasis, Aristophanes reflects on the conduct of last year's Councillors in surrendering to others the rights and duties of their senatorial office:

> ἀλλ' Εὐβούλης τῶν πέρυσίν τις βουλευτής ἐστιν ἀμείνων
> παραδοὺς ἑτέρῳ τὴν βουλείαν;—808, 809.

Is any one of our last year's Councillors—a man who surrendered his councillorship to another—superior to (Eubule) the Lady of good counsel? Paulmier de Grentemesnil, a man of extraordinary erudition and scholarly acumen for the times in which he lived (1587–1670), saw at once that this could only refer to the memorable incident described by Thucydides in the eighth Book of his History (chaps. 69 and 70) when the Four Hundred oligarchic revolutionaries suddenly entered the Council-house, and ordered the 500 constitutional Councillors to take their pay and begone. About a century before, when a Spartan king[2], assisting one Athenian faction against the other, had in like manner attempted to dissolve the Council of 500, he was met with so stout and determined a resistance on the part of that body that his political schemes were entirely frustrated, and he himself compelled to flee from Athens. A similar resistance was naturally anticipated now, and every preparation had been made to overcome it. But the preparations were needless. The Four Hundred had not even to disclose the daggers which they carried concealed on their persons; nor were the services of the 120 Hellenic youths, who were accustomed to carry out their behests, on this occasion required. Not a blow was struck, not a voice was raised, in defence of the 500, or of their constitutional rights and duties. The Councillors quietly pocketed their salary (the salary for their entire year

[1] Thiersch's objection that Charminus was dead at the commencement of B.C. 410 would be unimportant, if true; but it rests on a misunderstanding of Thuc. viii. 73, where the words Ὑπέρβολον ἀποκτείνουσι μετὰ Χαρμίνου mean "they slew Hyperbolus *with the aid of* Charminus," and not, as Thiersch supposed, "they slew both Hyperbolus and Charminus."

[2] Hdt. v. 72.

of office, and not merely so much of it as had already been earned) and evacuated the Council-house without a remonstrance. This tame surrender by the democratic Council of all its powers and privileges was not only a very striking event, it was also an event of the greatest importance, removing every obstacle in Athens to the success of the oligarchical revolution. It took place in the early months of B. C. 411, Mr. Mitford thinks in the February, Mr. Grote about the February or March, of that year, a date exactly suiting the note of time in the Thesmophoriazusae if the Play was exhibited at the commencement of B. C. 410, but quite incompatible with the earlier date.

Those who contend that the Play was acted in the year B. C. 411 find an insuperable difficulty in the allusion before us. Paulmier himself suggests that Thucydides narrates the dissolution of the 500 out of its chronological order, and that it really occurred in the early part of B. C. 412, but this is plainly inadmissible. C. O. Müller (Greek Lit. xxviii. § 9) thinks that the Chorus are referring to the appointment of the πρόβουλοι in B. C. 412, but this appointment involved no surrender of the Councillorship. Others frankly admit that they cannot imagine what the Chorus can mean.

4. The civic arrangements in the two Plays, the Lysistrata and the Thesmophoriazusae, exhibit a difference exactly corresponding to the two dates, the winter of 412, 411; and the winter of 411, 410. At the former period the πρόβουλοι, who preceded the Four Hundred, were in office; and in the Lysistrata, it is they who intervene to keep order, and employ for that purpose the Scythian archers. At the later period, the πρόβουλοι and the Four Hundred had alike passed away, and the constitutional Council of 500 had been restored to, and was in quiet enjoyment of, its normal privileges; and accordingly in the Thesmophoriazusae, order is kept and the Scythian archers employed in the normal manner by the council acting through its prytanes, just as in the Acharnians and the Knights.

5. In the data which we have next to consider the reader must carefully bear in mind—what even the most eminent chronologers seem

occasionally to forget—that the Athenians, in employing such numerals as τρίτος, τέταρτος, and the like, include as well the day, time, or thing from which the calculation starts, as the day, time, or thing with which it concludes. Thus, if we start with Monday, Tuesday is ἡ ὑστεραία, and Wednesday[1] ἡ τρίτη, the *third*, and not (as we should say) the *second*, day from Monday. It would be difficult to give a better example than is found at the commencement of the Euthydemus of Plato. There three persons were sitting in the following order: Socrates, Cleinias, Euthydemus. *We* should call Euthydemus the *second* from Socrates, but Plato calls him the *third*. Crito is asking who Euthydemus is; and to make it clear whom he means, he says to Socrates, ὃν μὲν ἐγὼ λέγω, ἐκ δεξιᾶς τρίτος ἀπὸ σοῦ καθῆστο· ἐν μέσῳ δ' ὑμῶν τὸ Ἀξιόχου μειράκιον (Cleinias) ἦν. There was but one between Euthydemus and Socrates, yet Euthydemus was τρίτος ἀπὸ Σωκράτους. It is hardly necessary to add that, as a rule, the years mentioned by the Scholiasts are those of the Athenian archons, extending (about) from Midsummer to Midsummer. Putting these two rules together, we may observe that if one event happened in May 411, and another in September 410, although *we* should consider the second event as happening in the year after the first, an Athenian would reckon it as happening in the *third* year from the first. It will make the matter clearer if I here set down the list of Athenian Archons during the 91st, 92nd, and 93rd Olympiads:

Olympiad 91.	Athenian Archon.	Years B.C.	Events.
1	Arimnestus	416, 415	Sicilian expedition sailed about midsummer 415.
2	Chabrias	415, 414	
3	Peisander	414, 413	Death of Lamachus. The "Birds." Demosthenes sent to Sicily.
4	Cleocritus	413, 412	Sicilian catastrophe.
Olympiad 92.			
1	Callias (ὁ μετὰ Κλεόκριτον).	412, 411	Defeat of Charminus. The "Lysistrata." Revolution of the 400.
2	Theopompus	411, 410	The 500 restored. [The "Thesmophoriazusae."]

[1] See the Grammarians cited in the Commentary on Eccl. 796.

Olympiad 92.	Athenian Archon.	Years B.C.	Events.
3 . .	Glaucippus	410, 409	The "Philoctetes" of Sophocles.
4 . .	Diocles	409, 408	The "Orestes" of Euripides. The first "Plutus."
Olympiad 93.			
1 . .	Euctemon	408, 407	Dictatorship of Alcibiades.
2 . .	Antigenes	407, 406	The *gold* coinage.
3 . .	Callias (ὁ μετὰ Ἀντιγένη) .	406, 405	The victory of Arginusae. The deaths of Sophocles and Euripides. The *bronze* coinage. The "Frogs."
4 . .	Alexias	405, 404	The disaster of Aegospotami and surrender of Athens.

Now, in Thesm. 841 Aristophanes mentions Lamachus in a very complimentary manner. And the Scholiast says, *ἐπαινεῖ τὸν Λάμαχον νῦν· ἤδη γὰρ ἐτεθνήκει ἐν Σικελίᾳ τετάρτῳ ἔτει πρότερον.* If then the Thesmophoriazusae was exhibited in the archonship of Theopompus (B. C. 410), he must, for the reasons we have just been considering, have placed the death of Lamachus in the archonship of Peisander. And this is the true date. Thucydides indeed, who divides the year into two periods, the summer and the winter, (irrespective of archonships), merely says that he died in the summer (of B. C. 414) which would include the last quarter of the archonship of Chabrias, as well as the first quarter of the archonship of Peisander; but fortunately Diodorus is more precise, and expressly assigns it to the year of Peisander's archonship (Book xiv, chaps. 7 and 8).

6. Again, the Scholiast on Thesm. 190 says, *γέρων γὰρ τότε Εὐριπίδης ἦν· ἕκτῳ γοῦν ἔτει ὕστερον τελευτᾷ.* Taking then the archonship of Theopompus (B. C. 410) as our starting-point, we have to pass over the four succeeding Archons—Glaucippus, Diocles, Euctemon, and Antigenes, and the next Archon will be the sixth from Theopompus. Accordingly, the next Archon, we shall find, is Callias *ὁ μετὰ Ἀντιγένη*; in whose year of office, as we know, the death of Euripides occurred.

Strangely enough Mr. Fynes Clinton in his Fasti Hellenici (anno 411) relies on these very references to the death of Lamachus, and the death of Euripides, as showing that the Play was acted in the archonship of Callias; whereas they both plainly show that it was acted in the archon-

ship of Theopompus. He sees, indeed, that there is something wrong about the reference to the death of Euripides, and observes, "If the Scholiast placed the death of Euripides in the year of Antigenes, the *sixth year* would be the exact description. Euripides however died in the year of Callias B.C. 406, between whom and the present Callias are five archons; which sufficiently agrees with the date of this comedy at the Dionysia of B.C. 411." This is a singular way of making the Scholiast prove the reverse of what he says.

Here then are six notes of time all unmistakeably pointing to the archonship of Theopompus as the date of the production of the Thesmophoriazusae. There is but one argument in favour of the earlier date B.C. 411, and although that is undoubtedly a strong one, it seems to me altogether insufficient to turn the balance against the cumulative weight of all these arguments in favour of B.C. 410.

In line 1060 of the Play we are told that Echo in the preceding year, πέρυσιν, contended on the Attic stage in conjunction with Euripides; a statement which the Scholiast, no doubt rightly, explains by saying ἐπεὶ πέρυσιν ἐδιδάχθη ἡ Ἀνδρομέδα. In line 850 Mnesilochus speaks of the Helen as a "new play" of Euripides, τὴν καινὴν Ἑλένην, and the Scholiast on line 1012 tells us that the Andromeda was exhibited on the same occasion as the Helen, συνδεδίδακται τῇ Ἑλένῃ.

Now the Scholiast on Frogs 53 informs us that the Andromeda was produced in the eighth year before the Frogs. The latter Play was acted, as we know, in the Archonship of Callias (the Callias who succeeded Antigenes). And if we look at the list of Archons given above, bearing in mind the rules already laid down, we shall find that the eighth Archonship before that of Callias was the archonship of Cleocritus. This would place the exhibition of the Andromeda at the commencement of the year B.C. 412; and therefore the Thesmophoriazusae, as well as the Lysistrata[1], would have to be assigned to

[1] The statement of the Scholiast on Lysistrata 963 (ποία ψυχὴ κ.τ.λ.), that the line is παρὰ τὰ ἐξ Ἀνδρομέδας "ποῖαι λιβάδες, ποία Σείρην;" seems to mean merely that the two passages are parallel, and not that the one is a parody of the other.

the year B.C. 411, in direct conflict with the statements in the Scholia about the death of Lamachus and the death of Euripides, and with all the indications of time to be found in the Comedy itself.

However, in the matter of dates the Scholiasts are of little authority. Either by their own mistakes, or by the carelessness of transcribers, they are so frequently wrong, that their chronological statements cannot stand against any real historical evidence. To take one instance out of many. On line 32 of the present Play, the Scholiast says that Agathon exhibited his first Tragedy[1] only three years before the date of the Thesmophoriazusae. Nobody attaches any weight to this statement. It is known that Agathon gained the prize in the Tragic competition of B.C. 416, when Euphemus was archon. Some therefore would alter the word "3" in the Scholium to "6" or "5"; an alteration which can only be justified on the assumption that the Scholiast was sure to be always right. Doubtless he wrote "3," and was wrong. So in the Scholium on the Frogs[2], which gives rise to all the mischief, Dobree would alter "8" into "7." I have no doubt that the Scholiast wrote "8," and was wrong.

On the whole, therefore, there seems ample reason for affirming that the Thesmophoriazusae was produced at the commencement of the year B.C. 410, when Theopompus was archon.

I am not aware of any poetical translation of the Thesmophoriazusae in the English language[3].

At some subsequent period Aristophanes wrote another comedy under the same name. It was commonly called *αἱ δεύτεραι* (or *αἱ ἕτεραι*)

[1] *Ἐπειδὴ οὐ πάλαι ἤρξατο διδάσκειν, ἀλλὰ τρισὶν πρὸ τούτων ἔτεσιν.*

[2] *Ἡ Ἀνδρομέδα ὀγδόῳ ἔτει προεισῆλθεν.* "In Schol. ad Ran. 53 legendum puto *ἑβδόμῳ* pro *ὀγδόῳ*, et interpretandum, non *septem annos ante*, sed *septimo anno*, i.e. quinque annis integris intercedentibus inter eum quo Andromeda, et eum quo Ranae."—Dobree, Adv. ii. 236.

[3] To the translations of the Frogs, mentioned in my Introduction to that Play, p. xl, must now be added the bright and witty version by Mr. Gilbert Murray, published about ten months after my own. It is gratifying to find that Mr. Murray had independently arrived at the conclusion that in the Antepirrhema of the Frogs the gold and bronze coinages are not *identified* but *contrasted*.

Θεσμοφοριάζουσαι. Demetrius of Troezen named it *αἱ Θεσμοφοριάσασαι* [1], and though the name took no root, it tends to show that the action of the second Play was laid at a later stage of the festival than the action of the First. And there seems every reason to believe that in the second Play the *Νηστεία*, during which the scenes of the present Comedy are supposed to have taken place, was represented as already past, and the *Καλλιγένεια*, the fourth and last day of the Festival, was already dawning. We know that Calligeneia herself appeared as the Prologist [2] of the second Play; and that Aristophanes represented her as the nurse [3] of Demeter. Her appearance would indicate that the whole-day Fast was over, and the prologue by the nurse of Demeter may well have been, to some extent, a parody on the Euripidean prologue by the nurse of Medea. The women appear to have been faint and exhausted after their long fast, and one speaker [4] is anxiously inquiring of another whether any fish or flesh has been provided to sustain the weary worshippers.

So far we seem to be on tolerably safe ground: but to the further question, whether the action in the Second Play proceeded on the same lines as the action in the First, or whether the plot was altogether different, the fragments do not enable us to give any confident answer. Yet there were certainly some points of similarity between the two Plays. The injunction to abstain from stimulating wines [5], which Bergk

[1] Athenaeus, i. chap. 52. Of course all the authorities cited in this section of the Introduction will be found in any collection of the fragments of Aristophanes; and many of the deductions drawn from them here have already been suggested by Dindorf, Bergk, and others.

[2] See the Commentary on line 297 of this Play.

[3] Καλλιγένειαν· Ἀπολλόδωρος μὲν τὴν γῆν· οἱ δὲ Διὸς καὶ Δήμητρος θυγατέρα· Ἀριστοφάνης δὲ ὁ Κωμικὸς τροφόν.—Photius.

[4] Athenaeus, iii. chap. 64, Fragm. 3. The numerals attached to the fragments refer to Bergk's collection and edition of the Aristophanic fragments in Meineke's Fragm. Com. Graec. vol. ii.

[5] *Οἶνον δὲ πίνειν οὐκ ἐάσω Πράμνιον,*
οὐ Χῖον, οὐδὲ Θάσιον, οὐ Πεπαρήθιον,
οὐδ' ἄλλον ὅστις ἐπεγερεῖ τὸν ἔμβολον.
Athenaeus, i. chap. 52, Fragm. 1.

ἔμβολον· Ἀριστοφάνης ἐν Θεσμοφοριαζούσαις τὸ αἰδοῖον.—Hesychius.

strangely supposes to be a portion of the address of Calligeneia to the female chorus, is, on the face of it, obviously addressed to a man, and is just the advice which might be given to one who, disguised as a woman, was about to mingle in an assembly of women. And a subsequent fragment[1] shows that the precept either was not followed, or had not the anticipated result. The list of articles pertaining to a woman's toilet, which forms the longest of all the fragments[2], could scarcely be more appropriate to any scene than to one in which a man was being dressed up as a woman. Two other lines[3], also preserved by Pollux, would seem to refer, not to the putting on, but to the taking off, of the woman's clothes. The statement by the same author that "in the Thesmophoriazusae the name *ὄκλασμα* was given to the 'Persian dance[4]'" might lead us to suppose that Elaphium's dance was repeated in the second Play: unless indeed (which seems possible) Pollux is making an erroneous reference to the present Play, and ought to have said that "in the Thesmophoriazusae the *ὄκλασμα* was given the name of the 'Persian dance.'"

There is no ground for supposing that Euripides, or Agathon, or any other character of the earlier Play reappeared in the later; yet the lines which Hephaestion[5] preserves as a specimen of mixed paeonics and cretics —*Call not upon the Muses of the waving curls, nor summon to the Chorus the Olympian Graces, for they are here, so the Poet says*—sound almost

[1] Fragm. 8, where the verb ἀναβῆναι is probably a joke on some preceding allusion to the *ascent* (ἀνάβασις, ἄνοδος) of the hill on which the Thesmophorium stood.

[2] Pollux, vii. segm. 95; Clemens Alexandrinus, Paedag. II. xii. 124; Fragm. 6.

[3] Τὴν πτέρυγα παραλύσασα τοῦ χιτωνίου
καὶ τῶν ἀποδέσμων οἷς ἐνῆν τιτθίδια.
Pollux, vii. segm. 66, Fragm. 14.

[4] Ὄκλασμα. οὕτω γὰρ ἐν Θεσμοφοριαζούσαις ὀνομάζεται τὸ ὄρχημα τὸ Περσικόν.—Pollux, iv. segm. 100. See Thesm. 1175 and the commentary there.

[5] Μήτε Μούσας ἀνακαλεῖν ἑλικοβοστρύχους,
μήτε Χάριτας βοᾶν εἰς χόρον Ὀλυμπίας,
ἐνθάδε γάρ εἰσιν, ὥς φησιν ὁ διδάσκαλος.
Hephaestion, chap. xiii, Fragm. 16. See Thesm. 40–42.

like a reference to the language of Agathon's servant that *the Muses are here and are making their odes, In my Master's abodes.* And in another passage[1] both Agathon and his antitheses are mentioned, but in a way from which no inference can be drawn.

It is impossible to put the matter higher than to say that the passages to which the reader's attention has been directed are quite *consistent* with the idea that the second Comedy was framed on somewhat similar lines to the first; we cannot add that they would be *inconsistent* with an altogether different plot. Their evidence therefore amounts to little or nothing. And the other fragments (about twenty in number) afford no clue to the nature of the drama from which they were taken.

Other writers have been able to arrive at a more definite conclusion. From the name which Demetrius of Troezen gave to the Play (as mentioned above), Dindorf and Bergk are both satisfied that the Second Comedy was in reality a *continuation* of the First; "nunquam enim," says the former (Aristophanes, ii. 503), "de inscriptione fabulae in hunc modum mutandâ cogitare potuisset Demetrius, nisi Thesmophoriazusas editione alterâ non tam repetitam quam *continuatam* esse vidisset." Bergk (Meineke's Fragm. Com. Graec. ii. 1074) is still more explicit. "Demetrii auctoritas," he says, "etsi non invaluit, tamen indicio est, actionem in superstite fabulâ inchoatam, in hac altera comoedia perfectam consummatamque esse, ita ut continuo quasi vinculo utrumque drama fuerit conjunctum." This seems to me a very improbable conjecture.

Yet it is not more improbable than the theory propounded by Bernard Thiersch in the little essay *De Thesmophoriazusis secundis* prefixed to his edition of the present Play. Thiersch infers from the name Θεσμοφοριάσασαι that the Thesmophoria had come to an end; and he thinks that Calligeneia, in the prologue, came forward to complain of the mean and niggardly manner in which the Athenian matrons had kept the festival: And he concludes (the italics are his own) *Aristophanem in Thesmophoriazusis secundis Athenienses castigasse, quod sancta maiorum pietate exuti deorum festa splendide celebrare et decorare negligerent.*

[1] Καὶ κατ' Ἀγάθων' ἀντίθετον ἐξευρημένον.—Fragm. 7.

One of Fritzsche's Aristophanic tracts was entitled "De Aristophanis Thesmophoriazusis secundis Commentatio." It was first published at Rostock in 1831, and was republished at the end of his edition of the present Play. He argues that the action of the later Comedy was laid on the Καλλιγένεια, the last day of the festival, and in this I entirely agree with him; and arrives at a conclusion exactly opposite to that propounded by Thiersch; "Illud igitur certum, summam rei et quasi cardinem totius fabulae in eo verti, ut *luxus Atticarum mulierum, quae die potissimum Calligeniae pretiosam vestem sumsisse videntur ac mirifice corpus exornasse suum,* rideatur, atque edacitas earum immoderatusque amor vini, adde etiam Veneris, exagitetur." Here again the italics are in the original.

I cannot myself see sufficient in the Fragments either to support or to overthrow any of these theories.

EASTWOOD, STRAWBERRY HILL,
August, 1903.

CORRIGENDA IN VOL. V

THE FROGS

(in addition to those mentioned in p. xlviii of that Play)

Line 134. The translation should be *And spoil, forsooth, two envelopes of brain.* It has been pointed out by more than one critic that the present translation is inaccurate, since it is only indirectly that Dionysus is referring to his own brain.

728, *translation.* For *metal* read *mettle.*

1124, *note.* For Λυκουργεία read Λυκουργία.

1392, *note.* For *opposite* read *apposite.*

Appendix.

Line 911. Had I possessed, when my edition was published, the fac-simile of V, I should not have mentioned that according to Bekker, V has καθῖσεν, for this was obviously a mistake of Bekker.

1161. For *Galenius* read *Gelenius.*

THE ECCLESIAZUSAE.

Preface, xii. For *their thigh-bones* read *the slices of meat.*

Line 64, *note.* For γυνιακῶν read γυναικῶν.

372, *note.* For 127 read 327.

592, *note.* For *Poverty* read *Chremylus.*

ΘΕΣΜΟΦΟΡΙΑΖΟΥΣΑΙ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΜΝΗΣΙΛΟΧΟΣ.
ΕΥΡΙΠΙΔΗΣ.
ΘΕΡΑΠΩΝ *Ἀγάθωνος.*
ΑΓΑΘΩΝ.
ΚΗΡΥΚΑΙΝΑ.
ΧΟΡΟΣ ΘΕΣΜΟΦΟΡΙΑΖΟΥΣΩΝ.
ΓΥΝΗ Α.
ΓΥΝΗ Β.
ΚΛΕΙΣΘΕΝΗΣ.
ΚΡΙΤΥΛΛΑ.
ΠΡΥΤΑΝΙΣ.
ΣΚΥΘΗΣ.
ΗΧΩ.
ΕΛΑΦΙΟΝ.

ΘΕΣΜΟΦΟΡΙΑΖΟΥΣΑΙ

ΜΝ. Ὦ Ζεῦ, χελιδὼν ἆρά ποτε φανήσεται;

The fall of the curtain discloses to the audience two elderly men walking in a street at Athens. One is Euripides; the other his wife's kinsman Mnesilochus. The latter is obviously consumed by weariness and annoyance, which at length find vent in the ejaculation, *O Zeus, will the swallow NEVER make its appearance?* The swallow in the east, as in the west, of Europe is the *praenuntia veris* (Ovid, Fasti ii. 853, cf. Horace, Epistles I. vii. 13), the herald and harbinger of Spring, Its advent in Hellas was greeted with the cry ὥρα νέα, χελιδὼν, Knights 419. And in Rhodes the children went round to the doors of the wealthy, demanding a largess in the name of the newly arrived swallow. The pretty little carol, or song of the swallow, with which they announced their visit and preferred their request, is preserved by Athenaeus viii. 60. Our proverb that "one swallow does not make a summer" was familiar to Aristotle under the form μία χελιδὼν ἔαρ οὐ ποιεῖ, Eth. Nic. I. vii. 16; a proverb already used by Cratinus a century before; Cramer's Anecd. Par. i. p. 182. And the brief section which Aelian (N. A. i. 52) devotes to the swallow is so thoroughly English in its tone and sentiment that I cannot forbear giving it in full: Χελιδὼν δὲ ἄρα τῆς ὥρας τῆς ἀρίστης ὑποσημαίνει τὴν ἐπιδημίαν. καὶ ἔστι φιλάνθρωπος καὶ χαίρει τῷδε τῷ ζώῳ ὁμωρόφιος οὖσα, καὶ ἄκλητος ἀφικνεῖται· καὶ ὅτε οἱ φίλον καὶ ἔχει καλῶς, ἀπαλλάττεται. Καὶ οἵ γε ἄνθρωποι ὑποδέχονται αὐτὴν, κατὰ τὸν τῆς Ὁμηρικῆς ξενίας θεσμὸν, ὃς κελεύει καὶ φιλεῖν τὸν παρόντα, καὶ ἰέναι βουλόμενον ἀποπέμπειν. Cf. Peace 800, Birds 714. The return of Spring has in all countries furnished a familiar type of bright prospects restored after a long interval of darkness and distress. And the question "Will the swallow *never* appear?" is here an expression of desponding impatience on the part of Mnesilochus worn out with the tedious journey, of which he does not know the object, and cannot foresee the termination. τοῦτο ἔφη ἐν ἤθει, says the Scholiast, οἷον πότε ἀπαλλαγήσομαι τοῦ κακοῦ τούτου, ὥσπερ οἱ ἐκ χειμῶνος ἐπιθυμοῦντες ἔαρ ἀφικέσθαι. The line is happily paraphrased by Bisetus; πότε τοίνυν οὗτος ἐμὲ περιάγων, καταπονῶν, καὶ λυπῶν παύσεται; πότε τὸ ποθεινὸν ἔαρ ἐλεύσεται, καθ' ὃ αἱ χελιδόνες φαίνονται; πότε ταύτης τῆς λύπης ἀπαλλάξομαι; So in the closing lines of the "Pervigilium Veneris" the desponding lover exclaims (as the text should perhaps be constituted),

ἀπολεῖ μ' ἀλοῶν ἄνθρωπος ἐξ ἑωθινοῦ.
οἷόν τε, πρὶν τὸν σπλῆνα κομιδῇ μ' ἐκβαλεῖν,
παρὰ σοῦ πυθέσθαι ποῖ μ' ἄγεις, ὠὐριπίδη;
ΕΥ. ἀλλ' οὐκ ἀκούειν δεῖ σε πάνθ' ὅσ' αὐτίκα
ὄψει παρεστώς. ΜΝ. πῶς λέγεις; αὖθις φράσον.
οὐ δεῖ μ' ἀκούειν; ΕΥ. οὐχ ἅ γ' ἂν μέλλῃς ὁρᾶν.

Quando ver venit meum?
Quando mi facit chelidon, ut tacere desinam? . . .
Cras amet, qui nunquam amavit, quique amavit, cras amet.

Kuster refers to the fragment preserved by Harpocration (s. v. ἄττα), Eustathius (on Iliad i. 554), and others

Πυθοῦ χελιδὼν πηνίκ' ἄττα φαίνεται;
'Οπηνίκ' ἄτθ' ὑμεῖς κοπιᾶτ' ὀρχούμενοι.

The appeal of Mnesilochus is to Zeus, as the lord of the sky and the seasons.

2. ἀλοῶν] The word is borrowed from the threshing-floor; and from the operations which were there carried on, it acquired the double signification of *driving round and round* and *pounding*. Hesychius gives πλανῶ as the meaning of ἀλοῶ, and both πλανῶν and τύπτων as the meanings of ἀλοῶν. The former is of course the signification which it bears here. ἔωθεν (vulgo ἔξωθεν) ἐν κύκλῳ περιάγων, says the Scholiast, ὡς οἱ ἐν ταῖς ἅλωσι. And so Suidas. The disgust of Mnesilochus is aptly expressed, as well by the use of this strong metaphor as by his application of the term ἄνθρωπος, *the fellow*, to his illustrious companion. Euripides was obliged to pay his visit at this early hour because the women's assembly itself was to be held at daybreak, ἕωθεν, infra 376, and see Eccl. 20 and the note there.

3. σπλῆνα] The ancients attributed to the action of the spleen (*lien*) the internal heavings and palpitations occasioned by violent exercise or excitement. Thus in Plautus, Casina, II. vi. 62, Olympio says

Perii! cor LIENOSUM, opinor, habeo; iamdudum salit;
De labore pectus tundit.

And in Mercator, I. i. 13 (to which I observe Bothe also refers) Acanthio, panting and out of breath, says

genua hunc cursorem deserunt.
Perii! seditionem facit LIEN; occupat praecordia.

5. ἀλλ' οὐκ ἀκούειν κ.τ.λ.] Euripides talks in a high philosophic strain, quite above the comprehension of his simple, though shrewd, companion. ὁ μὲν τραγικώτερον καὶ ὑψηλότερον φράζει, says the Scholiast, ὁ δὲ (Mnesilochus) ταπεινότερον. With the present line Bergler compares Orestes 81, τί σοι λέγοιμ' ἂν ἅ γε παροῦσ' ὁρᾷς;

6. αὖθις φράσον] We know that Aris-

ΜΝ. οὐδ' ἆρ' ὁρᾶν δεῖ μ'; ΕΥ. οὐχ ἅ γ' ἂν ἀκούειν δέῃ.
ΜΝ. πῶς μοι παραινεῖς; δεξιῶς μέντοι λέγεις.
οὐ φῂς σὺ χρῆναί μ' οὔτ' ἀκούειν οὔθ' ὁρᾶν.
ΕΥ. χωρὶς γὰρ αὐτοῖν ἑκατέρου 'στὶν ἡ φύσις.
ΜΝ. τοῦ μήτ' ἀκούειν μήθ' ὁρᾶν; ΕΥ. εὖ ἴσθ' ὅτι.
ΜΝ. πῶς χωρίς; ΕΥ. οὕτω ταῦτα διεκρίθη τότε.

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tophanes, when he was composing this Comedy, had the recent "Helen" of Euripides very much in his mind, and possibly he may here be thinking of line 471 of that Play, where Menelaus says to the keeper of the palace door *πῶς φῄς; τίν' εἶπας μῦθον; αὖθίς μοι φράσον.*

12. *τοῦ μήτ' ἀκούειν μήθ' ὁρᾶν*] Tyrwhitt was the first to observe that these five words should be severed from, and are really a comment on, the preceding line. They are rightly explained by the Scholiast, *ἀντὶ τοῦ εἰπεῖν τοῦ ἀκούειν καὶ ὁρᾶν, εἶπε τοῦ μήτ' ἀκούειν μήθ' ὁρᾶν.* Fritzsche indeed, considering them a continuation of Euripides's speech, would render that speech as follows: "Imo aliud est horum alterutrum, aut audire aut videre; aliud neutrum, neque audire neque videre." "I said that you were not to hear *and* see; which is something quite different from saying that you were neither to hear *nor* to see." But this, though harmonizing excellently with the dialogue up to this point, is quite inconsistent with the explanation which Euripides now proceeds to unfold. "What you see," he says in effect, "you must not hear: and what you hear you must not see: the objects of these two senses (sight and hearing) must be kept distinct, even as the organs by which they act are in the nature of things essentially distinct." The words *εὖ ἴσθ' ὅτι* here, as in Peace 373, constitute an emphatic answer in the affirmative to the preceding question.

13. *τότε*] *Then, ὅτε διεκρίθη.* An anonymous critic would read *ποτὲ*, but of course *τότε* is constantly used in reference to a former period to which the speaker's mind has travelled, but which has not been actually mentioned. So in the fourteenth of Lucian's Sea Dialogues, where the Nereids are told that Andromeda has been rescued from the sea-monster which they had sent against her, one of them answers, *Ἐγὼ μὲν οὐ πάνυ τῷ γεγονότι ἄχθομαι· τί γὰρ ἡ παῖς ἠδίκει ἡμᾶς, εἴ τι ἡ μήτηρ ἐμεγαλαύχει* ΤΟΤΕ, *καὶ ἠξίου καλλίων εἶναι*; where, since no allusion had previously been made to the mother's offence, Graevius conjectures *ποτέ*. So in Iph. in Aul. 46 the old servant says

> *σῇ γάρ μ' ἀλόχῳ* ΤΟΤΕ *Τυνδάρεως*
> *πέμπει φερνήν.*

where again Barnes and Musgrave would read *ποτὲ*, but the MS. reading is rightly retained by Markland and Bishop Monk, who cite Orestes 99, Al-

Αἰθὴρ γὰρ ὅτε τὰ πρῶτα διεχωρίζετο,
καὶ ζῷ' ἐν αὑτῷ ξυνετέκνου κινούμενα,
ᾧ μὲν βλέπειν χρή, πρῶτ' ἐμηχανήσατο
ὀφθαλμὸν, ἀντίμιμον ἡλίου τροχῷ,
ἀκοῇ δὲ χοάνην, ὦτα διετετρήνατο.
MN. *διὰ τὴν χοάνην οὖν μήτ' ἀκούω μήθ' ὁρῶ;*

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cestis 915, Helen 1081, Sophocles Ajax 650, 1240, and the present passage. For other examples in Aristophanes see Peace 694, Lys. 1023, infra 642, and Frogs 136. And see generally Eur. Medea 1402, Electra 975, 1149, 1203. Thuc. i. 86; viii. 40, 86.

14. Αἰθήρ] Ether, always put forward by Aristophanes as the chief Euripidean deity (see Frogs 892 and the note there), is throughout this passage regarded as the great active and intelligent Principle, evolving out of her own substance the various forms of the animal creation. *When Ether was first parting and dividing herself, and giving birth within herself to living and moving bodies.* διεχωρίζετο, which is universally taken in a passive sense, and translated *secerni coepit*, seems to mean *divided herself*; for who but Ether, in this philosophy, could divide Ether? And here again, as in line 6 supra, Aristophanes may be thinking of the "Helen."

MENELAUS. Καὶ τίς βλέποντα σώματ' ἐξεργάζεται;
HELEN. Αἰθήρ.—Helen, 583, 584.

Bergler refers to the famous oration of Μελανίππη σοφή (Wagner Fragm. 5) where that ingenious young lady, who has hidden her illegitimate children in the cow-house, is endeavouring to persuade her father, by an argument drawn from the original homogeneousness of all matter, that it is as natural for cows to give birth to boys, as to calves.

Κοὐκ ἐμὸς ὁ μῦθος, ἀλλ' ἐμῆς μητρὸς πάρα,
ὡς οὐρανός τε γαῖά τ' ἦν μορφὴ μία·
ἐπεὶ δ' ἐχωρίσθησαν ἀλλήλων δίχα,
τίκτουσι πάντα, κἀνέδωκαν εἰς φάος
δένδρη, πετεινὰ, θῆρας, οὓς θ' ἅλμη τρέφει,
γένος τε θνητῶν.

It was from the same philosophic comedy that Aristophanes borrowed line 272 infra, Ὄμνυμι τοίνυν αἰθέρ' οἴκησιν Διός.

17. ἀντίμιμον] Both these comparisons, that of the eye with the sun, and that of the ear with a funnel, are found in the Republic of Plato. In vi. 19 (508 B) he calls the human eye ἡλιοειδέστατον τῶν περὶ τὰς αἰσθήσεις ὀργάνων. And in iii. 18 (411 A) he observes "He who allows the strains of plaintive and touching music to sink down into his soul, through his ears, as it were through a funnel (διὰ τῶν ὤτων ὥσπερ διὰ χώνης), at first indeed moulds and tempers the iron element

νὴ τὸν Δί᾽ ἥδομαί γε τουτὶ προσμαθών.
οἷόν γέ πού 'στιν αἱ σοφαὶ ξυνουσίαι.
ΕΥ. πόλλ᾽ ἂν μάθοις τοιαῦτα παρ᾽ ἐμοῦ. ΜΝ. πῶς ἂν οὖν
πρὸς τοῖς ἀγαθοῖς τούτοισιν ἐξεύροις ὅπως
ἔτι προσμάθοιμι χωλὸς εἶναι τὼ σκέλη;
ΕΥ. βάδιζε δευρὶ καὶ πρόσεχε τὸν νοῦν. ΜΝ. ἰδού.
ΕΥ. ὁρᾷς τὸ θύριον τοῦτο; ΜΝ. νὴ τὸν Ἡρακλέα

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of his mind, and makes that serviceable which before was rigid and useless; but if he lend himself too long to those soft and tender melodies, they will at last melt and dissolve his soul, and he will become, what Homer calls, but a nerveless warrior." I suspect that in this opening dialogue there is a far more extensive parodying of the words of Euripides than we are now in a position to detect.

21. *αἱ σοφαὶ ξυνουσίαι*] The Scholiast cites a line, *σοφοὶ τύραννοι τῶν σοφῶν ξυνουσίᾳ*, about the authorship of which there was much discussion amongst ancient writers. It seems to have made its first appearance in the "Locrian Aias" of Sophocles, and to have been borrowed from thence by Euripides, to whom it was consequently ascribed by Plato, Antisthenes, and Stobaeus, and, according to the Scholiast here, by Aristophanes himself in the "Heroes." Such was apparently the conclusion at which Aulus Gellius (xiii. 18) arrived; and he gives other instances of lines borrowed by Euripides from preceding poets. And see the note on Frogs 1182. The authorities on the subject will be found in Wagner's Fragments of the "Locrian Aias." With the form in which it here appears, Porson compares a line of Eupolis preserved by the Scholiast (and, in part, by Eustathius) on Iliad ii. 333 *οἷόν γέ πού 'στι γλῶσσα κἀνθρώπου λόγος*.

24. *προσμάθοιμι*] The MSS. have *προσμάθοι μή*, and it is not altogether easy to determine whether this should be altered into *προσμάθοιμι* or into *προσμάθω μή*. Each alteration makes perfectly good Greek, and is supported by eminent scholars: and in each there would of course be the same gird at Euripides as the great *χωλοποιός*; Ach. 411, Peace 147, Frogs 846. But though in the translation, using Bekker's edition, I followed Bekker's reading *προσμάθω μή*, yet I quite concur with most of the recent editors in thinking that the genuine reading is *προσμάθοιμι*, and that the words *χωλὸς εἶναι τὼ σκέλη* are added *παρὰ προσδοκίαν*, as a mere piece of impertinence on the part of Mnesilochus. And the Scholiast's explanation *ἵνα μὴ περιπατήσῃ μετ᾽ αὐτοῦ*, however inaccurate in itself, yet shows that he read *προσμάθοιμι*.

26. *ὁρᾷς τὸ θύριον τοῦτο;*] He is pointing to the house of Agathon in the background of the stage. The words are repeated from Clouds 92.

οἶμαί γε. ΕΥ. σιώπα νυν. ΜΝ. σιωπῶ τὸ θύριον;
ΕΥ. ἄκου'. ΜΝ. ἀκούω καὶ σιωπῶ τὸ θύριον;
ΕΥ. ἐνταῦθ' Ἀγάθων ὁ κλεινὸς οἰκῶν τυγχάνει
ὁ τραγῳδοποιός. ΜΝ. ποῖος οὗτος Ἀγάθων;
ΕΥ. ἔστιν τις Ἀγάθων— ΜΝ. μῶν ὁ μέλας, ὁ καρτερός;
ΕΥ. οὔκ, ἀλλ' ἕτερός τις· οὐχ ἑόρακας πώποτε;

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27. σιωπῶ τὸ θύριον;] This seems to be simple nonsense, intended to represent the effect produced on the old man's mind by the philosophic subtlety of his companion's talk. The same sort of mild imbecility is evident in line 19 *Then it is all along of the funnel that I am neither to hear nor to see!*; and indeed in the οἶμαί γε of the present line, which indicates a want of confidence in his own eyesight, after Euripides's abstruse explanation of the origin and functions of the eye. Compare the language of Strepsiades on first listening to the luminous wisdom of Socrates; Clouds 236. There is however great ingenuity in the view advanced by Fritzsche, who supposes that the remarks of Mnesilochus in this and the following line are mere recapitulations whereby he is endeavouring to impress upon his memory the several points which, as he supposes, Euripides requires him to observe, πρόσεχε τὸν νοῦν, 25 supra. Euripides first bids him observe the *wicket*; then he tells him to be *silent*. Mnesilochus runs over in his mind these two points (1) *I am to be silent* (2) the *wicket*. Then Euripides adds a third point; he is to *listen*. "Itaque augetur Mnesilocho omnia recordandi commemorandique labor: vel sic tamen bene rationem tenet, neque ordinem rerum perturbat" (1) ἀκούω *I am to listen*; (2) καὶ σιωπῶ *and to be silent* (3) τὸ θύριον, *the wicket*. The Scholiast has a different explanation λείπει διὰ, οἷον σιωπῶ διὰ τὸ θύριον. This would give a very happy turn to the speech. "*I am to be blind and deaf* διὰ τὴν χοάνην, *I am to be dumb* διὰ τὸ θύριον." But it is impossible to supply διά.

31–33. ὁ μέλας, ὁ καρτερὸς, ὁ δασυπώγων] These epithets are selected for the purpose of ridiculing the delicate and effeminate appearance of Agathon who is described infra 191, as

εὐπρόσωπος, ΛΕΥΚΟΣ, ΕΞΥΡΗΜΕΝΟΣ,
γυναικόφωνος, ἁπαλὸς, εὐπρεπὴς ἰδεῖν.

Whether there was any other Athenian of the name, to whom the epithets would apply, is very doubtful. The Scholiast says, οἱ περὶ Ἀρίσταρχον καὶ Δίδυμόν φασιν εἶναι τοιοῦτον Ἀγάθωνα. ἐγὼ δὲ οὐχ ἡγοῦμαι, ἀλλ' ἐπειδὴ βούλεται κωμῳδεῖν τὸν Ἀγάθωνα ὡς μήτε καρτερὸν μήτε μέλανα, τοῦτο εἶπεν. Mnesilochus does not seem as much impressed as Euripides expected, by the celebrity of a Tragic Poet.

ΜΝ. *μῶν ὁ δασυπώγων;* ΕΥ. *οὐχ ἑόρακας πώποτε;*
ΜΝ. *μὰ τὸν Δί' οὔτοι γ', ὥστε κἀμέ γ' εἰδέναι.*
ΕΥ. *καὶ μὴν βεβίνηκας σύ γ', ἀλλ' οὐκ οἶσθ' ἴσως.*
ἀλλ' ἐκποδὼν πτήξωμεν, ὡς ἐξέρχεται
θεράπων τις αὐτοῦ πῦρ ἔχων καὶ μυρρίνας,
προθυσόμενος, ἔοικε, τῆς ποιήσεως.
ΘΕ. *εὔφημος πᾶς ἔστω λαὸς,*

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34. *ὥστε κἀμέ γ' εἰδέναι*] Wishing to be very exact, he qualifies the strength of his original denial by adding "At least, if I *did* ever see him, I did not know who he was." Cf. Clouds 1252, Eccl. 350, Plato, Theaetetus, chap. 2. So in the Latin dramatists. "Nunquam ante hunc diem meis oculis eam, quod nossem, videram," Terence, Hecyra V. iv. 23. "(A) Non me novisti? (B) quod quidem nunc veniat in mentem mihi," Plautus, Epidicus V. i. 32. The vice imputed to Agathon in the next line is again suggested infra 50, 200–207 and elsewhere. Plato (Protagoras, chap. 7) implies that he was the *παιδικὰ* of Pausanias; whilst Aelian (V. H. ii. 21, xiii. 4) speaks of Euripides as being also his lover. And Plato's own epigram on Agathon is not altogether pleasant reading.

37. *πῦρ καὶ μυρρίνας*] The *θύριον* now opens, and Agathon's servant comes out. He brings with him a pan of live coals, and some myrtle branches, and is therefore obviously about to offer up a solemn prayer or sacrifice. In the Wasps (860) fire, myrtles, and incense, are mentioned as the concomitants of prayer: in the Frogs (871) fire and incense: and here, fire and myrtles. And cf. Birds 43. Wreaths and decorations of "the myrtle's sacred tress" (*μυρσίνας ἱερὰν φόβαν*, as Euripides calls it, Ion 120) were commonly used in divine worship. Pollux i. segm. 27, 28. And suppliants carried myrtle in their hands when they approached the altar of the gods. Thus, when Alcestis was praying to the gods for her husband and children, we are told

> *πάντας δὲ βωμοὺς, οἳ κατ' Ἀδμήτου δόμους,*
> *προσῆλθε, κἀξέστεψε καὶ προσηύξατο*
> *πτορθῶν ἀποσχίζουσα μυρσίνης φόβην.*
> Eur. Alc. 170–172.

It was in religious decorations of this kind that Harmodius and Aristogeiton concealed their "swords in myrtle dressed." See Ilgen's Scolia, p. 62.

38. *ἔοικε*] *λείπει τὸ ὡς· ὡς ἔοικε* Scholiast. *ὡς ἔοικε* is, of course, the regular form. *θύσων γὰρ ἀνὴρ, ὡς ἔοικ', ἐξέρχεται* Ach. 240.

39. *εὔφημος κ.τ.λ.*] The servant now commences his recitative, which, though singularly melodious, is somewhat dreamy and affected, and doubtless reproduced, in a manner which we have now no means of tracing, some peculiarities of his master's style. He calls on all Nature to be still, whilst Agathon is engaged in the arduous task

στόμα συγκλείσας· ἐπιδημεῖ γὰρ
θίασος Μουσῶν ἔνδον μελάθρων
τῶν δεσποσύνων μελοποιῶν.
ἐχέτω δὲ πνοὰς νήνεμος αἰθήρ,
κῦμα δὲ πόντου μὴ κελαδείτω
γλαυκόν· ΜΝ. *βομβάξ.* ΕΥ. *σίγα. τί λέγεις;*
ΘΕ. *πτηνῶν τε γένη κατακοιμάσθω,*

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of fashioning his delicately moulded odes. Of these a specimen will be given presently; infra 101–129. The language is calculated, if not designed, to recall Alcman's well-known description of a sleeping world, of which (as I do not remember having seen it in English) I venture to append not only the original, but also a free translation.

Εὕδουσιν δ' ὀρέων κορυφαί τε καὶ φάραγγες·
πρώονές τε καὶ χαράδραι·
φῦλά θ' ἑρπετῶν, ὅσσα τρέφει μέλαινα γαῖα·
θῆρες ὀρεσκῷοί τε
καὶ γένος μελισσῶν·
καὶ κνώδαλ' ἐν βένθεσι πορφυρέας ἁλός·
εὕδουσι δ' οἰωνῶν
φῦλα τανυπτερύγων.—Bp. Blomf. Gloss. in Choeph. 579.

Now sleep the mountain summits; cleft and rill
Sleep, and are still;
Sleep the wild creatures, all the countless breeds
That dark earth feeds;
The bees are slumbering; in the noiseless deep
The fishes sleep;
And long-winged birds their drowsy pinions close
In hushed repose.

The statement here that an inspired band of Muses is composing the odes means of course exactly the same thing as the statement below that Agathon himself is composing them.

43. *νήνεμος αἰθήρ*] This Homeric phrase (Iliad viii. 552, *the breathless hush of the air.*—Way) is found, slightly altered, in Birds 778. Lucian's *σῖγα μὲν αἰθὴρ νήνεμος ἔστω* (Tragopodagra 129) is doubtless a mere reminiscence of the present passage. Compare the expression *νηνεμίαν ἀνέμων* in Agathon's peroration in the Symposium of Plato (chap. xix), a peroration which elicited from Socrates an ironical compliment, answering to the *καλλιεπὴς Ἀγάθων* here, on the wondrous beauty of its diction, *τὸ*

θηρῶν τ' ἀγρίων πόδες ὑλοδρόμων
μὴ λυέσθων. ΜΝ. *βομβαλοβομβάξ.*
ΘΕ. *μέλλει γὰρ ὁ καλλιεπὴς Ἀγάθων*
πρόμος ἡμέτερος— ΜΝ. *μῶν βινεῖσθαι;*
ΘΕ. *τίς ὁ φωνήσας;* ΜΝ. *νήνεμος αἰθήρ.*
ΘΕ. *δρυόχους τιθέναι δράματος ἀρχάς.*
κάμπτει δὲ νέας ἁψῖδας ἐπῶν,
τὰ δὲ τορνεύει, τὰ δὲ κολλομελεῖ,

κάλλος τῶν ὀνομάτων καὶ ῥημάτων.

45. *βομβάξ*] The flow of soft words is interrupted by an ejaculation of derision on the part of Mnesilochus, which corresponds very nearly to Mr. Burchell's "Fudge" in the Vicar of Wakefield. It is employed in much the same way by Plautus; Pseudolus I. iii. 131.

48. *μὴ λυέσθων*] *not be unloosed*, from sleep or stillness: the very reverse of Homer's phrase, *γυῖα λέλυνται*, of limbs *relaxed* by death or weariness.

52. *δρυόχους*] *the stocks*: the framework or scaffolding on which a ship is built in the dockyard: *κυρίως δρύοχοί εἰσιν οἱ ἐντιθέμενοι πάτταλοι ναυπηγουμένης νεώς.*—Scholiast. Eustathius in his note on Odyssey xix. 574, partly cited by Brunck, is very clear and elaborate in his explanation of the word; *δρύοχοι δὲ κυρίως πάσσαλοι, ἐφ' ὧν στοιχηδὸν διατεθειμένων ἡ τρόπις ἵσταται τῶν καινουργουμένων πλοίων διὰ ἰσότητα* (*to keep it level*). *καὶ ἄλλως δὲ εἰπεῖν, δρύοχοι πάσσαλοι ἐκ δρυὸς, ὅ ἐστιν ἁπλῶς ξύλου, καθιστῶντες τὴν τρόπιν ἐν τῷ πέριξ αὐτὴν συνέχειν. . . . γίνονται δὲ δρύοχοι παρὰ τὸ τὴν δρῦν, ὅ ἐστι τὴν τρόπιν, συνέχειν ἑκατέρωθεν, ἢ καὶ ἄλλως παρὰ τὸ ξύλα συνεκτικὰ εἶναι τρόπεως.* Some writers indeed, both ancient and modern, take the *δρυόχους* themselves to be the ribs of the vessel. Torr's "Ancient Ships," p. 39 note. The question is too long to be discussed in a footnote, but I am satisfied that the explanation of Eustathius is the true one, and that the *δρύοχοι* were a framework *external to the ship*. And this is to some extent confirmed by the present passage. Agathon merely *sets* or *erects*, *τίθησι*, the *δρυόχους*; he *bends* and *shapes*, *κάμπτει*, the timber for the keel and ribs. *ἁψὶς* signifies anything circular or curved, and is here applied to the curved ship-timber.

54. *τορνεύει*] Of the seven verbs which follow, the first and (in part) the second and third, carry on the ship-building metaphor. (1) *τορνεύει turns*, as with a turner's lathe: see Odyssey v. 249. (2) *κολλομελεῖ*, *glues together melodies*, probably a word coined by Aristophanes. (3) *γνωμοτυπεῖ*, *casts thoughts into the mould.* (4) *ἀντονομάζει*, *employs one word for another*, *ὄνομα ἀντὶ ὀνόματος τίθησιν.*—Scholiast. (5) *κηροχυτεῖ*, *pours like melting wax.* (6) *γογγύλλει*, *rounds off*: see Peace 28; and (7) *χοανεύει*, *funnels, moulds.* The last two processes are, possibly, enumerated merely for

καὶ γνωμοτυπεῖ κἀντονομάζει
καὶ κηροχυτεῖ καὶ γογγύλλει
καὶ χοανεύει. ΜΝ. καὶ λαικάζει.
ΘΕ. τίς ἀγροιώτας πελάθει θριγκοῖς;
ΜΝ. ὃς ἕτοιμος σοῦ τοῦ τε ποιητοῦ
τοῦ καλλιεποῦς κατὰ τοῦ θριγκοῦ
συγγογγυλίσας καὶ συστρέψας
τουτὶ τὸ πέος χοανεῦσαι.
ΘΕ. ἦ που νέος γ' ὢν ἦσθ' ὑβριστής, ὦ γέρον.
ΕΥ. ὦ δαιμόνιε τοῦτον μὲν ἔα χαίρειν, σὺ δὲ
Ἀγάθωνά μοι δεῦρ' ἐκκάλεσον πάσῃ τέχνῃ.
ΘΕ. μηδὲν ἱκέτευ'· αὐτὸς γὰρ ἔξεισιν τάχα.
καὶ γὰρ μελοποιεῖν ἄρχεται· χειμῶνος οὖν
ὄντος, κατακάμπτειν τὰς στροφὰς οὐ ῥᾴδιον,

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the purpose of assisting the retort of Mnesilochus. In a note on Horace A. P. 441 (et male tornatos incudi reddere versus), Bentley translates these lines as follows: *flectit autem novas versuum curvaturas; nunc tornat, nunc conglutinat; nunc sententias ponit, nunc antonomasias; nunc incerat, nunc rotundat, nunc conflat.*

58. θριγκοῖς] *eaves.* θριγκός· ἡ στεφάνη τοῦ τείχους, περίφραγμα, τὸ ἀνώτατον τοῦ τείχους, ἐφ' οὗ καὶ ἡ στέγη κεῖται.—Hesychius. τῶν οἰκιῶν τὰ ἀνωτάτω· μεταφορικῶς ἀφ' ἡμῶν, διότι τὰ ἀνωτάτω σώματα ἡμῶν θριξὶ περιπέφρακται.—Suidas. Eustathius too, on Odyssey vii. 87, connects the word with τρίχες. And if this is the true derivation, the word is, as it were, the converse of our common metaphor, *the penthouse of the brow.* Mnesilochus borrows from the servant the words γογγύλλει, χοανεύει, and θριγκοῖς, and gives them a different and perverted signification. With him θριγκοῦ is equivalent to πρωκτοῦ. The words συγγογγυλίσας καὶ συστρέψας would recall to the audience a line (975) of the Lysistrata, acted in the preceding year; and though he is embarrassed by having to employ words not cognate to his subject, "tamen apparet," says Bergler, "ad quid paratum se dicat Mnesilochus: est autem id, quod eum Euripides dicebat antehac etiam commisisse in Agathonem supra 35."

63. ἦ που] Perhaps the most accurate rendering of these words is *I guess that*; cf. Frogs 803, Plutus 832. The expression is a favourite one with Euripides, and occurs nowhere so frequently as in his "recent Helen." See the notes on lines 6 and 14 supra. In that Play

ἢν μὴ προΐῃ θύρασι πρὸς τὸν ἥλιον.
MN. τί οὖν ἐγὼ δρῶ; ΕΥ. περίμεν', ὡς ἐξέρχεται.
ὦ Ζεῦ τί δρᾶσαι διανοεῖ με τήμερον;
MN. νὴ τοὺς θεοὺς ἐγὼ πυθέσθαι βούλομαι
τί τὸ πρᾶγμα τουτί. τί στένεις; τί δυσφορεῖς;
οὐ χρῆν σε κρύπτειν, ὄντα κηδεστὴν ἐμόν.
ΕΥ. ἔστιν κακόν μοι μέγα τι προπεφυραμένον.
MN. ποῖόν τι; ΕΥ. τῇδε θἠμέρᾳ κριθήσεται
εἴτ' ἔστ' ἔτι ζῶν εἴτ' ἀπόλωλ' Εὐριπίδης.
MN. καὶ πῶς; ἐπεὶ νῦν γ' οὔτε τὰ δικαστήρια
μέλλει δικάζειν οὔτε βουλῆς ἐσθ' ἕδρα,
ἐπεὶ τρίτη 'στὶ Θεσμοφορίων, ἡ Μέση.
ΕΥ. τοῦτ' αὐτὸ γάρ τοι κἀπολεῖν με προσδοκῶ.
αἱ γὰρ γυναῖκες ἐπιβεβουλεύκασί μοι,
κἀν Θεσμοφόροιν μέλλουσι περί μου τήμερον

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it is found no less than four times, viz. 575, 600, 791, 1465. It occurs twice in the Phoenissae, the Supplices, and the Troades, but in no other Play have I observed it more than once.

66. *αὐτός*] *of himself*, without being summoned, as in Lysistrata 1107, Plutus 965, and elsewhere. At the close of this speech this servant re-enters the house of Agathon; and Euripides is again alone with Mnesilochus.

75. *προπεφυραμένον*] *already concocted*, literally, kneaded beforehand. Bergler compares Birds 462 *προπεφύραται λόγος* *I have a speech all ready.*

79. *ἕδρα*] *a sitting.* This vacation, so to call it, would naturally be confined to the Νηστεία or day of fasting, and therefore there would be no reason to doubt the statement of Xenophon (Hell. V. ii. 29) that the Theban Council was sitting, whilst the women in the Cadmeia were celebrating the Thesmophoria, even if the Theban Thesmophoria were celebrated at the same time (which is not the fact) and under the same conditions (which is not probable) as the Athenian festival.

80. *ἡ Μέση*] *The Intermediate Day*, the day between the Κάθοδος, or Descent into Hades, and the Καλλιγένεια, or fair new birth of the Resurrection Morning. The details of the Thesmophoria are discussed at length in the Introduction, where also the scholium on the present passage will be found set out in full.

83. *κἀν Θεσμοφόροιν*] Here, as in ἐς Θεσμοφόροιν six lines below, the word Θεσμοφόροιν is in the genitive case, τῷ ἱερῷ being understood here, and τὸ ἱερὸν there. The Scholiast says, Ἀττικὴ σύνταξις καὶ δυϊκή, ἀντὶ τοῦ ἐν τῷ τῶν

ἐκκλησιάζειν ἐπ' ὀλέθρῳ. ΜΝ. τιὴ τί δή;
ΕΥ. ὁτιὴ τραγῳδῶ, καὶ κακῶς αὐτὰς λέγω.
ΜΝ. νὴ τὸν Ποσειδῶ, καὶ δίκαιά γ' ἂν πάθοις.
ἀτὰρ τίν' ἐκ ταύτης σὺ μηχανὴν ἔχεις;
ΕΥ. Ἀγάθωνα πεῖσαι τὸν τραγῳδοδιδάσκαλον
ἐς Θεσμοφόροιν ἐλθεῖν. ΜΝ. τί δράσοντ'; εἰπέ μοι.
ΕΥ. ἐκκλησιάσοντ' ἐν ταῖς γυναιξὶ, κἂν δέῃ,
λέξονθ' ὑπὲρ ἐμοῦ. ΜΝ. πότερα φανερὸν ἢ λάθρᾳ;
ΕΥ. λάθρᾳ, στολὴν γυναικὸς ἠμφιεσμένον.

Θεσμοφόρων ἱερῷ, Δήμητρος καὶ Περσεφόνης.

87. ἐκ ταύτης] ἐπιβουλῆς, understood from ἐπιβεβουλεύκασι just above. Mnesilochus, knowing that his companion is the prince of tricksters (infra 94) with ten thousand shifts and artifices at his command (infra 927), does not doubt that he is provided with a scheme for evading the present difficulty; and consequently his question is not "Have you any scheme" but "What is your scheme" for doing so?

94. ἡμέτερος ὁ πυραμοῦς] *Ours is the champion's cake.* Like Dionysus in Frogs 1214, he is for the moment identifying himself with the art, and the cause, of Euripides. The phrase is repeated from Knights 277. A πυραμοῦς was a cake of which the principal ingredients were parched wheat and boiled honey, and which is specially known as the prize awarded to the man who in an all-night drinking-bout, with all his companions asleep around him, kept awake till sunrise, like Socrates in the Symposium of Plato, or the "doctor of tremendous paunch" in Thomson's Seasons. A comic poet of the name of Callippus is known to us only by two lines which Athenaeus (xv. chap. 7) preserves from his Παννυχὶς or "All-night Revel."

Who keeps awake shall take the cake (τὸν πυραμοῦντα λήψεται)
And kiss whichever girl he pleases.

And that a kiss was a recognized prize, Athenaeus goes on to say, is shown by these lines of Eubulus.

O Ladies, dance the whole night through,
And keep with mirth and joyance due
The tenth-day of this child of mine.
And I'm prepared, with bounty free,
To give the winner ribbons three,
And apples five, and kisses nine.

ΜΝ. *τὸ πρᾶγμα κομψὸν καὶ σφόδρ' ἐκ τοῦ σοῦ τρόπου·*
τοῦ γὰρ τεχνάζειν ἡμέτερος ὁ πυραμοῦς.
ΕΥ. *σίγα.* ΜΝ. *τί δ' ἔστιν;* ΕΥ. *Ἀγάθων ἐξέρχεται.*
ΜΝ. *καὶ ποῖός ἐστιν;* ΕΥ. *οὗτος· οὐκκυκλούμενος.*
ΜΝ. *ἀλλ' ἦ τυφλὸς μέν εἰμ'· ἐγὼ γὰρ οὐχ ὁρῶ*
ἄνδρ' οὐδέν' ἐνθάδ' ὄντα, Κυρήνην δ' ὁρῶ.
ΕΥ. *σίγα· μελῳδεῖν νῦν παρασκευάζεται.*
(*μινυρισμός*)
ΜΝ. *μύρμηκος ἀτραποὺς, ἢ τί διαμινύρεται;*

The Scholiast on Knights 277 says *Πυραμοῦς· εἶδος πλακοῦντος ἐκ μέλιτος ἑφθοῦ καὶ πυρῶν πεφρυγμένων. ταῦτα δὲ ἐτίθεσαν ἆθλα τοῖς διαγρυπνηταῖς. εἰώθασι γὰρ ἐν τοῖς συμποσίοις ἁμιλλᾶσθαι περὶ ἀγρυπνίας, καὶ ὁ διαγρυπνήσας μέχρι τῆς ἕω ἐλάμβανε τὸν πυραμοῦντα.* And the Scholiast here adds, *νῦν οὖν ταύτῃ τῇ μεταφορᾷ ἐχρήσατο ὡς νικῶντας αὐτοῦ τῇ πανουργίᾳ πάντας.* And see Athenaeus xiv. chap. 56 ad fin.

95. *ἐξέρχεται*] The same word is used of Agathon's servant, supra 36, but the master and servant do not make their exit in the same fashion. Here by the operation of the machine called the *ἐκκύκλημα*, the front wall of Agathon's house slowly revolves outward as on a hinge, bringing with it a part of the interior, and discovering Agathon in his chamber, preparing to sing the lyrics which, as we have already been informed, he has just been engaged in composing. Both the chamber and its occupant are arrayed in the softest and most luxurious style, and Mnesilochus affects to mistake the effeminate poet for the courtesan Cyrene, who is mentioned again in Frogs 1328. Brunck thinks that Agathon here, like Euripides in the Acharnians, is in the upper story, where the women's apartments would be: but considering the ease with which he hands articles to the actors on the stage, this seems to me very unlikely. As a prelude to his songs, he gives out a little fantastical warble, which in the stage direction is called *μινυρισμός*.

100. *μύρμηκος ἀτραπούς*] *Ant-runs.* *ὡς λεπτὰ καὶ ἀγκύλα ἀνακρουομένου μέλη τοῦ Ἀγάθωνος· τοιαῦται γὰρ αἱ τῶν μυρμήκων ὁδοί.*—Scholiast. The expression is intended to signify both the finikin and the intricate character of the notes, by comparing them to the tiny and innumerable galleries in an ant-hill. Pherecrates in the well-known passage preserved by Plutarch (De Musica, chap. 30) describes as *ἐκτραπέλους μυρμηκίας* the musical novelties introduced by the celebrated Timotheus of Miletus; and Meineke, in his note on that fragment, refers to Aelian (H. A. vi. 43), *μυρμήκων δὲ ἐν γεωρυχίᾳ, ποικίλας τε ἀτραποὺς, καὶ ἑλιγμοὺς, καὶ περιόδους;* which, at all events, shows the idea

97. ἀλλ' ἦ – see appendix to Acharnians 1111, 1112.

ΑΓ. (ὡς ὑποκριτής) Ἱερὰν Χθονίαις δεξάμεναι
λαμπάδα, κοῦραι, ξὺν ἐλευθέρᾳ
πατρίδι χορεύσασθε βοᾷ.
(ὡς χορός) τίνι δὲ δαιμόνων ὁ κῶμος;
λέγε νυν· εὐπίστως δὲ τοὐμὸν
δαίμονας ἔχει σεβίσαι.

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which the ancients attached to the galleries in an ant-hill.

101–129. Agathon sings the lyrical dialogue which he has just composed. It purports to be a dialogue between a Leader and a band of female worshippers: but both parts are sung by Agathon himself, and to insert "Agathon's Chorus" amongst the *Dramatis Personae*, as is universally done by modern editors, from Brunck and Bekker downwards, is really the height of absurdity. ὁ Ἀγάθων, says the Scholiast, ὑποκριτικὰ μέλη τέως ποιεῖ, ἀμφότερα δὲ αὐτὸς ὑποκρίνεται. And again, μονῳδεῖ ὁ Ἀγάθων ὡς πρὸς χορὸν, οὐχ ὡς ἐπὶ σκηνῆς, ἀλλ' ὡς ποιήματα συντιθείς. (He means that we are listening not to a dramatic exhibition, but to a poet composing verses.) διὸ καὶ χορικὰ λέγει αὐτὸς πρὸς αὐτὸν, ὡς χορικὰ δέ. And indeed Aristophanes himself makes this perfectly clear. The servant describes Agathon alone as coming forth to mould his strophes in the sun's warm rays, supra 66–69; he alone is seen in the eccyclema, supra 96; he alone μελῳδεῖν παρασκευάζεται, supra 99; and when the conversation is over, he alone is wheeled in again, infra 265. Still, the lyrics are in the form of a dialogue, and it being necessary for the convenience of the reader that the parts should be distinguished, I have inserted (in brackets) the appellations of ὑποκριτὴς and χορός. It is not likely that the dialogue is actually borrowed from Agathon's works, but it is undoubtedly intended to convey an accurate idea of his style, which consisted of a series of pretty conceits, destitute alike of the heroic dignity of Aeschylus and of the argumentative subtlety of Euripides. The language has been much confused by transcribers, and it is impossible now to recover the original metrical system, which seems to have been mostly choriambic and trochaic. A favourite line seems to have been one compounded of a paeon and a choriamb, δαίμονας ἔ|χει σεβίσαι (106), Ἄρτεμιν ἀ|πειρολεχῆ (119), ἄρσενι βο|ᾷ δοκίμῳ (125).

101–103. Ἱερὰν . . . βοᾷ] *Receive, O damsels, the torch holy to the netherworld Goddesses* (τῇ Δήμητρι καὶ τῇ Κόρῃ.—Scholiast) *and dance the Choral dance with the free song of your fatherland.* Lighted torches were carried in their festivals, because Demeter had sought for her child αἰθομένας δαΐδας μετὰ χερσὶν ἔχουσα, Homeric Hymn, 48, 61. Cf. infra 280, 1151. βοᾷ, without which the words ξὺν ἐλευθέρᾳ πατρίδι are unintelligible, is Kuster's emendation

(ὡς ὑπ.) ἄγε νυν ὄλβιζε, Μοῦσα,
χρυσέων ῥύτορα τόξων
Φοῖβον, ὃς ἱδρύσατο χώρας
γύαλα Σιμουντίδι γᾷ.
(ὡς χορ.) χαῖρε καλλίσταις ἀοιδαῖς,
Φοῖβ', ἐν εὐμούσαισι τιμαῖς

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for βοάν. From the use of βοὴ here, and infra 125, to signify the choral song, we may surmise that this was a special usage of the word by Agathon. Kuster would also change πατρίδι into πατρίᾳ, which would be probable enough if we were reading the language of Aristophanes, and not, in fact or in imitation, the language of Agathon.

104–106. τίνι . . . σεβίσαι] *To which* (that is, *in honour of which*) *of the deities is this revel? Tell me now. My mind is easily swayed to worship the deities.* τοὐμὸν is equivalent to ἐγὼ, and εὐπίστως ἔχει to εὔπιστός εἰμι. The speakers formed the Chorus of the Tragedy; but whom they represented it is impossible to say. Bothe's conjecture from lines 109, 110, that they were Trojan virgins, rests on a very insecure foundation: whilst nothing can be more improbable than Fritzsche's notion that they were the θίασος Μουσῶν mentioned supra 41. Although they are carrying the torches sacred to the Thesmophorian goddesses, they do not know whom they are to worship, and are quite willing to worship any deity; and they welcome with enthusiasm the information that Apollo and Artemis, with their mother Leto, and the Harp wherewith Apollo wakes the heavenly dance, are to be the objects of their immediate devotion.

107–110. ἄγε νυν . . . γᾷ] *Come then, O Muse, and bless the God who draws the golden bow, Phoebus, who walled the country's glades in the land of the River Simoeis*; ὃς τὴν Ἴλιον ἐτείχισεν, as the Scholiast rightly explains it. The expression τᾷ Σιμουντίδι γᾷ is employed to denote the Trojan land by Euripides, Hec. 641. γύαλον too is frequently used by the same poet in the sense of a "hollow glade"; and is strangely similar to our west-country *gully* or *goyal* (see Mr. Blackmore's "Lorna Doone," chap. iii) and our north-country *ghyll* (see Wordsworth's "Idle Shepherd Boys"). ὄλβιζε is Bentley's correction of the MS. ὅπλιζε, and is unquestionably right. Just below, the Chorus undertake ὀλβίζειν Ἄρτεμιν; and the present injunction is literally obeyed infra 129, χαῖρ', ὄλβιε παῖ Λατοῦς. It seems probable that the word ὄλβιος was a favourite one with Agathon.

111–113. χαῖρε . . . προφέρων] *We greet thee with our loveliest hymns, O Phoebus, who awardest the sacred guerdon in our fair musical celebrations.* Many however take γέρας προφέρων to mean, not *awarding*, but *carrying off* the prize. Fritzsche, for example, explains it as signifying

γέρας ἱερὸν προφέρων.
(ὡς ὑπ.) τάν τ' ἐν ὄρεσι δρυογόνοισι
. . . κόραν ἀείσατ'
Ἄρτεμιν Ἀγροτέραν.
(ὡς χορ.) ἕπομαι κλῄζουσα σεμνὸν
γόνον ὀλβίζουσα Λατοῦς,
Ἄρτεμιν ἀπειρολεχῆ.
(ὡς ὑπ.) Λατώ τε, κρούματά τ' Ἀσιάδος
ποδὶ παρ' εὔρυθμα Φρυγίῳ

"Apollinem cantorem in certaminibus musicis alios, qui cum ipso contendant, omnes vincere." But this interpretation seems very improbable.

114–116. τὰν . . . Ἀγροτέραν] *Sing too the Maiden in the oak-bearing mountains, the huntress Artemis.* For Artemis was queen both of the mountains and of the forest. "Latona bare thee," says Catullus in his glyconic hymn to Diana, "Montium domina ut fores, Sylvarumque virentium," Carmen 34. Cf. Eur. Troades 551. ἡ Ἀγροτέρα was a common title of the goddess. See Knights 660, Lys. 1262.

117–119. ἕπομαι . . . ἀπειρολεχῆ] *I follow on with songs of praise, blessing the exalted child of Leto, the stainless virgin Artemis.* Compare with this the entrance-hymns of Hippolytus and the Chorus in the Hippolytus of Euripides.

120–122. Λατώ τε . . . Χαρίτων] *Sing too of Leto, and the smiting of the Asian lyre, keeping time with the dance of the Graces, the whirling dance rhythmical to the Phrygian style.* Leto, as usual, is mentioned after, and in subordination to, her divine children. See Gladstone's "Homer and the Homeric Age," Olympus, section 2. The lyre is the heavenly lyre of Apollo, which awakens the songs and dances of the immortal gods; cf. Birds 219 and the commencement of Pindar's first Pythian Ode. κροῦμα is the regular word for the stroke of the plectrum on the chords of the lyre.

120. Ἀσιάδος] Ἀσιάδα τὴν κιθάραν λέγει.—Scholiast. The lyre was so called because it was invented in Lydia, in the district specially known as "Asia." The passages in which the name is mentioned are collected by Kuster. "We should not hear with more delight the strains of the Asian lyre, Ἀσιάδος ψόφον κιθάρας," say the Chorus in Eur. Cyclops 443, "than the news of the Cyclops' death." Ἐποιήθη δέ, says Plutarch, de Musica, chap. vi, καὶ τὸ σχῆμα τῆς κιθάρας πρῶτον κατὰ Κηπίωνα, τὸν Τερπάνδρου μαθητήν· ἐκλήθη δ' Ἀσιὰς, διὰ τὸ κεχρῆσθαι τοὺς Λεσβίους αὐτῇ κιθαρῳδοὺς πρὸς τῇ Ἀσίᾳ κατοικοῦντας. Hesychius, s.v. Ἀσιὰς, explains it by ἡ κιθάρα, διὰ τὸ ἐν Ἀσίᾳ εὑρῆσθαι. And the Scholiast on Apollonius Rhodius ii. 779, after observing that Lydia was formerly

δινεύματα Χαρίτων.
(ὡς χορ.) σέβομαι Λατώ τ' ἄνασσαν,
κίθαρίν τε ματέρ' ὕμνων,
ἄρσενι βοᾷ δοκίμῳ·
τᾷ φῶς ἔσσυτο δαιμονίοις ὄμμασιν,
ἡμετέρας τε δι' αἰφνιδίου ὀπός·
ὧν χάριν ἄνακτ' ἄγαλλε Φοῖβον τιμᾷ.
χαῖρ', ὄλβιε παῖ Λατοῦς.
(ὀλολύζει ὁ γέρων)

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called "Asia," adds καὶ ἡ κιθάρα Ἀσιὰς λέγεται, ἐπεὶ ἐν Λυδίᾳ πρῶτον εὑρέθη. So Etymol. Magn. s. vv. Ἀσιᾶτις, and Ἀσιάδος κρούματα. Under the latter heading the author says, τῆς κιθάρας. Οὕτως Ἀριστοφάνης εἶπε, παρῳδῶν τὸ ἐξ Ἐρεχθέως Εὐριπίδου. There are indeed many reminiscences of Euripides in this lyrical dialogue, but they are, perhaps, more directly reminiscences of Agathon, who may himself have borrowed them from the elder Poet.

121. ποδὶ εὔρυθμα Φρυγίῳ] τῇ Φρυγίᾳ ἁρμονίᾳ ἡρμοσμένα. — Scholiast. One would not have supposed the wild enthusiastic Phrygian mode or harmony, however fit for the dances of the Trojan women (Eur. Troades, 151, 545), to be suitable for the stately movement of the heavenly Graces. The line may seem to lend some colour to Bothe's view, mentioned in the note on 104–106 supra, as to the composition of Agathon's Chorus.

123–129. σέβομαι . . . Λατοῦς] *I worship Leto the queen, and the lyre the mother of hymns, with notable masculine song: by which* (that is, the lyre) *and by means of our suddenly raised voices, light flashes from eyes divine. For this cause magnify King Phoebus. Hail to thee, Leto's blessed son.* The epithet ἄρσενι, whether borrowed from Agathon or not (cf. Persius, vi. 4), is placed by Aristophanes in the maidens' song, to ridicule the effeminacy of Agathon and Agathon's poetry. With these lines Agathon concludes his lyrics, and we know from the stage-directions that as he himself gave a little warble at the commencement, so Mnesilochus gives a squeal of pleasure at the end. The expression ὀλολύζει ὁ γέρων "significat," as Kuster observes, "Mnesilochum, audito cantico Agathonis, prae voluptate et laetitia clamorem edidisse." His expressions of delight are continued through the first four lines of his speech. The strain is θηλυδριῶδες, soft, voluptuous, like Agathon himself: and κατεγλωττισμένον and μανδαλωτὸν, suggestive of lascivious kisses; Ach. 1201, Clouds 51. The last of the four lines ("podicem ipsum subierit titillatio."—Kuster) may have been in Persius's mind when he wrote lines 20, 21 of his first Satire. Of course, in the intention of Aristophanes,

ΜΝ. ὡς ἡδὺ τὸ μέλος, ὦ πότνιαι Γενετυλλίδες,
καὶ θηλυδριῶδες καὶ κατεγλωττισμένον
καὶ μανδαλωτὸν, ὥστ' ἐμοῦ γ' ἀκροωμένου
ὑπὸ τὴν ἕδραν αὐτὴν ὑπῆλθε γάργαλος.
καί σ', ὦ νεανίσχ', ὅστις εἶ, κατ' Αἰσχύλον
ἐκ τῆς Λυκουργίας ἐρέσθαι βούλομαι.
ποδαπὸς ὁ γύννις; τίς πάτρα; τίς ἡ στολή;
τίς ἡ τάραξις τοῦ βίου; τί βάρβιτος
λαλεῖ κροκωτῷ; τί δὲ λύρα κεκρυφάλῳ;
τί λήκυθος καὶ στρόφιον; ὡς οὐ ξύμφορον.
τίς δαὶ κατόπτρου καὶ ξίφους κοινωνία;

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these compliments are part of the satire.

130. Γενετυλλίδες] δαίμων ἡ Γενετυλλὶς περὶ τὴν Ἀφροδίτην. φασὶ δὲ παρὰ τὴν γέννησιν πεποιῆσθαι τὸ ὄνομα. τινὲς δὲ περὶ τὴν Ἄρτεμίν φασιν αὐτὰς τῶν τοκετῶν ἐφόρους, καὶ πάλιν παρὰ τὴν γέννησιν τὸ ὄνομα πεποιῆσθαι.—Scholiast. Here we have Genetyllides in the plural: in Clouds 52 and Lysist. 2, Genetyllis occurs in the singular, and the Scholiast on the Clouds says Γενετυλλὶς, ἡ τῆς γενέσεως ἔφορος Ἀφροδίτη. The line between the principal goddesses and their satellites was never very clearly drawn. For the present purpose it is sufficient to know that the Genetyllides were amatory deities, specially worshipped by women.

135. Λυκουργίας] τὴν τετραλογίαν λέγει Λυκουργίαν, Ἠδωνοὺς, Βασσαρίδας, Νεανίσκους, Λυκοῦργον τὸν σατυρικόν. λέγει δὲ ἐν τοῖς Ἠδωνοῖς πρὸς τὸν συλληφθέντα Διόνυσον "ποδαπὸς ὁ γύννις;"—Scholiast. γύννις means a weak, womanish fellow; δειλὸς, ἄνανδρος, γυναικώδης, Hesychius; ἀνδρόγυνος, μαλακὸς, Suidas. The story of Lycurgus, to which Diomed refers in the sixth Iliad, as a warrant for his resolve, "Of a truth I will nowise fight with the Gods, the abiders on high" (Way), is told with considerable variations by Diodorus Siculus (iii. 65), Apollodorus (iii. 34), and Hyginus (Fab. 132). He was King of the Edonians who dwelt by the River Strymon, and drove Dionysus and the Bacchae with insult from his dominions. For this he was punished with madness; and under the delusion that he was hacking down vines, he slew his wife and son and (some said) himself. But cf. Soph. Antigone 955. In the scene to which Mnesilochus is referring, Lycurgus, like Pentheus in the "Bacchae," has arrested and is questioning Dionysus; and in all probability not line 136 only, but the remaining questions are taken, with comic additions and variations, from the Tragedy of Aeschylus. And compare

τίς δ' αὐτὸς, ὦ παῖ; πότερον ὡς ἀνὴρ τρέφει;
καὶ ποῦ πέος; ποῦ χλαῖνα; ποῦ Λακωνικαί;
ἀλλ' ὡς γυνὴ δῆτ'· εἶτα ποῦ τὰ τιτθία;
τί φῄς; τί σιγᾷς; ἀλλὰ δῆτ' ἐκ τοῦ μέλους
ζητῶ σ', ἐπειδή γ' αὐτὸς οὐ βούλει φράσαι;
ΑΓ. ὦ πρέσβυ πρέσβυ, τοῦ φθόνου μὲν τὸν ψόγον
ἤκουσα, τὴν δ' ἄλγησιν οὐ παρεσχόμην·
ἐγὼ δὲ τὴν ἐσθῆθ' ἅμα γνώμῃ φορῶ.
χρὴ γὰρ ποιητὴν ἄνδρα πρὸς τὰ δράματα
ἃ δεῖ ποιεῖν, πρὸς ταῦτα τοὺς τρόπους ἔχειν.
αὐτίκα γυναικεῖ' ἢν ποιῇ τις δράματα,

Frogs 47. The Scholiast further tells us that Eubulus commenced the Comedy, which after the Sicilian tyrant of that name he called Dionysius, by a similar enumeration of incongruous articles to be seen in the tyrant's residence; ἐντεῦθεν τὴν ἀρχὴν Εὔβουλος ἐποιήσατο τοῦ Διονυσίου, τὰ ἀνόμοια τῶν ἐν τῇ Διονυσίου οἰκίᾳ καταλέγων. As to στρόφιον and κεκρύφαλος, *a woman's sash* and *hair-net*, see the notes on 249 and 257 infra, where Agathon is asked to lend these articles to Mnesilochus. And as to the Λακωνικαὶ, *the red Laconian shoes* (ἀνδρεῖα ὑποδήματα.—Scholiast), see Wasps 1158, Eccl. 345 and the notes there. We have seen in the note on Eccl. 537 that λήκυθοι, *oil bottles*, were in constant request by an Athenian, "in his house, at the bath, in the gymnasium, and even on the battlefield," and from the λήκυθος being here contrasted with a woman's sash, we may infer that its use, during life, was practically confined to males. With line 140 Bergler compares a line of Epicharmus, τίς γὰρ κατόπτρῳ καὶ τυφλῷ κοινωνία; Stobaeus, Flor. xc. 8, which Aristophanes seems here to be parodying.

144. ἐκ τοῦ μέλους] στοχάζομαί σε ἐκ τῆς μελοποιίας, οἷος ἂν τις εἴης.—Scholiast.

147. τὴν ἄλγησιν κ.τ.λ.] οὐκ ἐλυπήθην.—Scholiast. "dolorem nullum ostendi."—Bergler. In the following line ἅμα γνώμῃ means *of set purpose.* Bergler says "*consulto.* Idem est quod ξὺν νῷ, Nub. 580, et ἅμα ante γνώμῃ ponitur pro σὺν, ne fiat confusio cum συγγνώμῃ." This is better than the interpretation of Bourdin and Enger, ἁρμόττουσαν τῇ γνώμῃ.

151. αὐτίκα] *for example*; as in Wasps 1190, Birds 166, 378, 483, 574, 786, and 1000, Plutus 130. For its frequent occurrence, in this sense, in Plato, see Ruhnken's Timaeus, s.v. γυναικεῖα δράματα λέγεται, says the Scholiast, ἐν οἷς ὁ χορὸς ἐκ γυναικῶν ἐστὶν, ἀνδρεῖα δὲ ἐν οἷς ἐξ ἀνδρῶν. The drama therefore on which Agathon was engaged, justified his adoption of womanly habiliments.

μετουσίαν δεῖ τῶν τρόπων τὸ σῶμ' ἔχειν.
ΜΝ. *οὐκοῦν κελητίζεις, ὅταν Φαίδραν ποιῇς;*
ΑΓ. *ἀνδρεῖα δ' ἢν ποιῇ τις, ἐν τῷ σώματι*
ἔνεσθ' ὑπάρχον τοῦθ'. ἃ δ' οὐ κεκτήμεθα,
μίμησις ἤδη ταῦτα συνθηρεύεται.
ΜΝ. *ὅταν σατύρους τοίνυν ποιῇς, καλεῖν ἐμέ,*

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152. *μετουσίαν ἔχειν*] *to share, participate in*; cf. Frogs 446, "muliebrium morum corpus ipsum poetae particeps esse oportet."—Brunck.

153. *Φαίδραν*] This, and the next, observation of Mnesilochus, appear to be addressed, aside, to Euripides. Agathon takes no notice of them, nor is there any known Play of his to which they would seem to be applicable. On the other hand, the "Hippolytus" of Euripides was called the "Phaedra"; and is so named in the great Florentine MS. of Euripides (Valckenaer, Diatribe, p. 16); whilst the Satyrs form the Chorus of the "Cyclops," and doubtless of other Plays of Euripides. As to *κελητίζειν*, see Wasps 501, and the note there.

155. *ὑπάρχον*] that is, by nature. The translation gives a different turn to the sentence.

159. *ἄμουσον*] *out of harmony, incongruous.*

161. *Ἴβυκος κ.τ.λ.*] These three Poets—Ibycus of Rhegium, Anacreon of Teos, and Alcaeus of Mitylene—are selected as the three most notable authors of the worst kind of erotic poetry. Two of them are coupled in the same way in the line cited by Athenaeus xv. 49 from our poet's "Banqueters" *Ἆσον δή μοι σκολιόν τι λαβὼν Ἀλκαίου κ'Ἀνακρέοντος.* And all three are grouped together for precisely the same reason in a passage of the Tusculan Disputations to which Dr. Blaydes refers. The Roman orator is inveighing against the dissolute poetry of the Greeks. "Who knows not," says he, "quae de iuvenum amore scribit *Alcaeus*? Nam *Anacreontis* quidem tota poesis est amatoria. Maxime vero omnium flagrasse amore Rheginum *Ibycum* apparet ex scriptis. Atque horum omnium libidinosos esse amores videmus" (iv. 33). The Scholiast here intervenes with great effect in a difference of opinion which existed between the grammarians Aristophanes and Didymus about the reading *Ἀλκαῖος*. "In some copies," says he, "the name is written *Ἀχαιὸς*, and the older copies had it so. And Aristophanes it was who changed it to *Ἀλκαῖος*. For they are talking of old authors, but Achaeus was of later date." (He was eleven years younger than Sophocles.) "And the argument of Didymus that they could not be referring to Alcaeus, since his writings, owing to their dialect, were not familiar to the public, is sheer nonsense; for Alcaeus is parodied both

ἵνα συμποιῶ σοὔπισθεν ἐστυκὼς ἐγώ.
ΑΓ. ἄλλως τ' ἄμουσόν ἐστι ποιητὴν ἰδεῖν
ἀγρεῖον ὄντα καὶ δασύν· σκέψαι δ' ὅτι
Ἴβυκος ἐκεῖνος κἈνακρέων ὁ Τήιος
κἈλκαῖος, οἵπερ ἁρμονίαν ἐχύμισαν,
ἐμιτροφόρουν τε καὶ διεκινοῦνθ' ὧδέ πως,

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in the Wasps (1232) and in the Birds (1410). And elsewhere Didymus says that the name Alcaeus may stand ; only they are not referring to the lyric Poet (repeating the old argument about his poetry being unfamiliar), but to a harper whom Eupolis mentions in his 'Golden Age.' But what have we to do with a harper here, when the talk is of Poets ?"

162. ἐχύμισαν] ἔγχυμον ἐποίησαν.—Scholiast. *Rendered soft and succulent*; from χυμὸς, the juice or liquid subsisting in animal or vegetable bodies.

163. τε καὶ διεκινοῦνθ' ὧδέ πως] The MSS. and some early editions read τε καὶ διεκίνων Ἰωνικῶς, the others having τε καὶ διεκίνουν Ἰωνικῶς. And so Harpocration s.v. Ἰωνικὸς, for which Vales in his note there proposed διεκινοῦντ', a suggestion approved by both Kuster and Bergler, though both retain διεκίνουν in the text. But all these readings give a syllable too many to the line. Nor can it be set right by the omission of the enclitic τε, since κινέω, as Toup pointed out, always has the first syllable long. Commentators have consequently made every effort to discover a metrical substitute for διεκίνουν. Of the words suggested, Toup's διεκλῶντ' has been the most generally accepted; though Fritzsche's κἀχλίδων has also received some little support. But διεκλῶντο introduces a stronger element than we should expect to find coupled with ἐμιτροφόρουν, and on the lips of Agathon ; whilst κἀχλίδων bears little resemblance to the MS. reading. And, for my own part, I cannot bring myself to doubt that Aristophanes wrote διεκινοῦντ', or rather διεκινοῦνθ', and that the error should be sought in the adverb, and not in the verb. It seems to me that Ἰωνικῶς sprang from a misreading of θ' ὧδέ πως, and being very pat to the meaning, though in no way necessary (the idea being already implied in ἐμιτροφόρουν), has ever since maintained its usurped position without exciting suspicion. The words διεκινοῦνθ' ὧδέ πως correspond very closely to the ὡδὶ διαβὰς, διακινηθεὶς τῷ σώματι of Wasps 688; and compare Peace 35 τὼ χεῖρέ πως ὡδὶ περιάγων. Agathon here, as Bdelycleon in the Wasps, is giving a specimen of the *motus Ionicos* (Horace, Ode III. vi. 21). Nothing is more common in Aristophanes than for a speaker thus to illustrate his words. To the passages cited in the note to Wasps 1526 add Knights 21, Peace 36, Frogs 1029.

καὶ Φρύνιχος, τοῦτον γὰρ οὖν ἀκήκοας,
αὐτός τε καλὸς ἦν καὶ καλῶς ἠμπίσχετο·
διὰ τοῦτ᾽ ἄρ᾽ αὐτοῦ καὶ κάλ᾽ ἦν τὰ δράματα.
ὅμοια γὰρ ποιεῖν ἀνάγκη τῇ φύσει.
ΜΝ. *ταῦτ᾽ ἄρ᾽ ὁ Φιλοκλέης αἰσχρὸς ὢν αἰσχρῶς ποιεῖ,*
ὁ δ᾽ αὖ Ξενοκλέης ὢν κακὸς κακῶς ποιεῖ,
ὁ δ᾽ αὖ Θέογνις ψυχρὸς ὢν ψυχρῶς ποιεῖ.
ΑΓ. *ἅπασ᾽ ἀνάγκη· ταῦτα γάρ τοι γνοὺς ἐγὼ*
ἐμαυτὸν ἐθεράπευσα. ΜΝ. *πῶς πρὸς τῶν θεῶν;*
ΕΥ. *παῦσαι βαΰζων· καὶ γὰρ ἐγὼ τοιοῦτος ἦν*
ὢν τηλικοῦτος, ἡνίκ᾽ ἠρχόμην ποιεῖν.
ΜΝ. *μὰ τὸν Δί᾽ οὐ ζηλῶ σε τῆς παιδεύσεως.*
ΕΥ. *ἀλλ᾽ ὧνπερ οὕνεκ᾽ ἦλθον, ἔα μ᾽ εἰπεῖν.* ΑΓ. *λέγε.*
ΕΥ. *Ἀγάθων, σοφοῦ πρὸς ἀνδρὸς, ὅστις ἐν βραχεῖ*

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164. *τοῦτον . . . ἀκήκοας*] *ἐπεὶ Ἀθηναῖος ἦν.*—Scholiast. Moreover he was later in date than any of the lyric poets just mentioned, and was certainly exhibiting tragedies after the birth of Euripides.

168. *Φιλοκλέης . . . Ξενοκλέης . . . Θέογνις*] Mnesilochus avails himself of the principle which Agathon lays down, viz that there must needs be some resemblance between a Poet and his poetry, to criticize three sorry Tragedians who were always obnoxious to Aristophanes. We have met with all three before. Philocles, the nephew of Aeschylus, is mentioned in Wasps 462 (where see the note) as the waspish composer of waspish tragedies. And in the closing scene of the same play, Xenocles, the most dwarfish of the sons of Carcinus, is introduced upon the stage, to dance the extravagant new dances of the period in opposition to the old-fashioned Tragic dances of Thespis and Phrynichus. In Frogs 86 the mere mention of his name elicits from Dionysus the ejaculation *ἐξόλοιτο νὴ Δία.* And see infra 440. Yet Philocles carried off the prize from Sophocles when the latter exhibited his Oedipus Tyrannus; and Xenocles from Euripides when the latter competed with his Troades. The epithet *ψυχρὸς*, *cold* (that is, dull, without a vivifying spark of life or genius), belonged as of right to Theognis, who from his excessive *ψυχρότης* had acquired the nickname of *Χιών*, *Snow*: see the Scholiast on Ach. 11. In Ach. 140 it is noticed as a curious coincidence that whilst the Athenian ambassadors were detained in Thrace by frost and snow, the Athenian stage was occupied by the tragedies of Theognis. There was a Theognis among the Thirty

πολλοὺς καλῶς οἷός τε συντέμνειν λόγους.
ἐγὼ δὲ καινῇ ξυμφορᾷ πεπληγμένος
ἱκέτης ἀφῖγμαι πρὸς σέ. ΑΓ. τοῦ χρείαν ἔχων;
ΕΥ. μέλλουσί μ' αἱ γυναῖκες ἀπολεῖν τήμερον
τοῖς Θεσμοφορίοις, ὅτι κακῶς αὐτὰς λέγω.
ΑΓ. τίς οὖν παρ' ἡμῶν ἐστιν ὠφέλειά σοι;
ΕΥ. ἡ πᾶσ'· ἐὰν γὰρ ἐγκαθεζόμενος λάθρᾳ
ἐν ταῖς γυναιξίν, ὡς δοκῶν εἶναι γυνή,
ὑπεραποκρίνῃ μου, σαφῶς σώσεις ἐμέ.
μόνος γὰρ ἂν λέξειας ἀξίως ἐμοῦ.
ΑΓ. ἔπειτα πῶς οὐκ αὐτὸς ἀπολογεῖ παρών;
ΕΥ. ἐγὼ φράσω σοι. πρῶτα μὲν γιγνώσκομαι·
ἔπειτα πολιός εἰμι καὶ πώγων' ἔχω,

Tyrants; and the Scholiast on Ach. 11, who is copied by Suidas, asserts that the Poet and the Tyrant were one and the same person. The ψυχρότης of Theognis is immortalized by the jest of Aristophanes; the ψυχρότης of Diphilus, a later dramatist, is immortalized by a jest of the witty and dissolute Gnathaena:—

Quoth Diphilus "Upon my word,
Gnathaena's wine is cold as snow."
"Why yes," Gnathaena says, "we poured
Your dramas in, to make it so."
Machon apud Athen. xiii. cap. 43.

Or rather "*we pour*"; we are in the habit of doing so: it is a recipe we have.

172. ἐμαυτὸν ἐθεράπευσα] *got myself up with careful treatment.* He is referring to his womanly equipment and appearance, so concluding the argument which he commenced supra 148. θεραπεύω however is also a medical term, and Mnesilochus chooses to interpret it of Agathon's womanly *practices*, and inquires what method he follows. But by this time the patience of Euripides is exhausted: he thinks that Mnesilochus has already monopolized the conversation too long; and accordingly bids him "stop that yapping," and allow him to unfold the errand of life or death which has brought him to Agathon's door.

177, 178. Ἀγάθων . . . λόγους] These two lines are, as Bergler points out, borrowed from the Aeolus of Euripides, except that Ἀγάθων is here substituted for the Παῖδες there: see Stobaeus, Flor. xxxv. 3. With the succeeding line the same commentator compares Alcestis 856, καίπερ βαρείᾳ συμφορᾷ πεπληγμένος.

190. πολιός] γέρων γὰρ τότε ὁ Εὐριπί-

σὺ δ' εὐπρόσωπος, λευκὸς, ἐξυρημένος,
γυναικόφωνος, ἁπαλὸς, εὐπρεπὴς ἰδεῖν.
ΑΓ. Εὐριπίδη— ΕΥ. τί ἔστιν; ΑΓ. ἐποίησάς ποτε,
"χαίρεις ὁρῶν φῶς, πατέρα δ' οὐ χαίρειν δοκεῖς;"
ΕΥ. ἔγωγε. ΑΓ. μή νυν ἐλπίσῃς τὸ σὸν κακὸν
ἡμᾶς ὑφέξειν. καὶ γὰρ ἂν μαινοίμεθ' ἄν.
ἀλλ' αὐτὸς ὅ γε σόν ἐστιν οἰκείως φέρε.
τὰς συμφορὰς γὰρ οὐχὶ τοῖς τεχνάσμασιν
φέρειν δίκαιον, ἀλλὰ τοῖς παθήμασιν.
ΜΝ. καὶ μὴν σύ γ', ὦ κατάπυγον, εὐρύπρωκτος εἶ
οὐ τοῖς λόγοισιν, ἀλλὰ τοῖς παθήμασιν.
ΕΥ. τί δ' ἔστιν ὅτι δέδοικας ἐλθεῖν αὐτόσε;
ΑΓ. κάκιον ἀπολοίμην ἂν ἢ σύ. ΕΥ. πῶς; ΑΓ. ὅπως;
δοκῶν γυναικῶν ἔργα νυκτερείσια
κλέπτειν, ὑφαρπάζειν τε θήλειαν Κύπριν.

δης ἦν.—Scholiast. At the date of this Comedy he was about seventy years old; ἐλέγετο δὲ καὶ βαθὺν πώγωνα θρέψαι, says the author of the Greek Life of Euripides (first printed by Elmsley in his edition of the Bacchae), to which Fritzsche refers.

194. χαίρεις ὁρῶν φῶς κ.τ.λ.] ἐξ 'Αλκήστιδος Εὐριπίδου (691).—Scholiast. The question is put by Pheres to his son Admetus, who expects his father to die as a substitute for himself. Aristophanes had already parodied the line in Clouds 1415. There is probably a considerable Euripidean element in Agathon's next speech.

199. φέρειν] This word, though apt with παθήμασιν (*ferre patiendo*) is hardly suitable with τεχνάσμασιν. For φέρειν τεχνάσμασιν must here be taken to mean "to endeavour to *escape* troubles by artful dodges, to *meet* them with artifices," as Euripides is now doing.

201. παθήμασιν] "Hic iam alia παθήματα intelliguntur; nempe unde Pathici dicuntur."—Bergler.

205. κλέπτειν] Euripides will be detected as being a *man*; Agathon will be suspected as coming to play a *woman's* part, and to steal away, by attracting to himself, the love which the women would otherwise enjoy. The phrase ὑφαρπάζειν θήλειαν Κύπριν reappears in a slightly altered form in Eccl. 722 τὴν τῶν ἐλευθέρων ὑφαρπάζειν Κύπριν, and is probably a quotation from, or parody of, some tragic passage. Mnesilochus, in the next line, scorns the euphemistic κλέπτειν, and insists on calling a spade a spade: *nay rather say* βινεῖσθαι.

ΜΝ. ἰδού γε κλέπτειν· νὴ Δία βινεῖσθαι μὲν οὖν.
ἀτὰρ ἡ πρόφασίς γε νὴ Δί' εἰκότως ἔχει.
ΕΥ. τί οὖν; ποιήσεις ταῦτα; ΑΓ. μὴ δόκει γε σύ.
ΕΥ. ὦ τρισκακοδαίμων, ὡς ἀπόλωλ' Εὐριπίδης.
ΜΝ. ὦ φίλτατ', ὦ κηδεστά, μὴ σαυτὸν προδῷς.
ΕΥ. πῶς οὖν ποιήσω δῆτα; ΜΝ. τοῦτον μὲν μακρὰ
κλαίειν κέλευ', ἐμοὶ δ' ὅ τι βούλει χρῶ λαβών.
ΕΥ. ἄγε νυν ἐπειδὴ σαυτὸν ἐπιδίδως ἐμοί,
ἀπόδυθι τουτὶ θοἰμάτιον. ΜΝ. καὶ δὴ χαμαί.
ἀτὰρ τί μέλλεις δρᾶν μ'; ΕΥ. ἀποξυρεῖν ταδί,
τὰ κάτω δ' ἀφεύειν. ΜΝ. ἀλλὰ πρᾶττ', εἴ σοι δοκεῖ.
ἢ μὴ διδόναι γ' ἐμαυτὸν ὤφελόν ποτε.
ΕΥ. Ἀγάθων σὺ μέντοι ξυροφορεῖς ἑκάστοτε,
χρῆσόν τί νυν ἡμῖν ξυρόν. ΑΓ. αὐτὸς λάμβανε
ἐντεῦθεν ἐκ τῆς ξυροδόκης. ΕΥ. γενναῖος εἶ.

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209. ἀπόλωλ' Εὐριπίδης] We have already, supra 77, been told that this day is to decide εἴτ' ἔστ' ἔτι ζῶν, εἴτ' ἀπόλωλ' Εὐριπίδης. Agathon's refusal is decisive in favour of the latter alternative; and so ἀπόλωλ' Εὐριπίδης.

210. μὴ σαυτὸν προδῷς] *Do not fail yourself* in this crisis; do not give yourself away; to your own self be true. Cf. Eur. Andromache 191, Plato, Crito chap. 5. So in Latin *tute te deseris*, Plautus, Epidicus I. i. 88.

215. ἀποξυρεῖν ταδί] τὰ γένεια. ταῦτα δὲ ἔλαβεν ἐκ τῶν Ἰδαίων Κρατίνου.—Scholiast. The first step in the process of converting Mnesilochus into a woman is to get rid of the tell-tale hair on his face and limbs; the face is to be shaven, and the limbs are to be singed. The idea of this depilation scene seems to have been borrowed from a Play of Cratinus called by the Scholiast the Ἰδαῖοι, and by Clemens Alexandrinus (Stromata VI. ii. 26) the Ἐμπιπράμενοι, for doubtless, as Dindorf observes, these are two names of the same Play. And Bergk conjectures that the Chorus consisted of Idaean Dactyls, who, it is likely enough, smoothed their bodies and singed off their superfluous hair, as the effeminate ministers of the Phrygian Cybele. See Meineke's Fragm. Com. Graec. ii. 54.

218. ξυροφορεῖς] "Agatho, sine novaculis nunquam deprehenderis; unam igitur nobis nunc commoda."—Brunck. He has already been described as ἐξυρημένος, supra 191.

220. γενναῖος εἶ] These words are a recognition of Agathon's liberality in allowing them the use of his razor. Cf. Frogs 179. The succeeding line is ad-

κάθιζε· φύσα τὴν γνάθον τὴν δεξιάν.
ΜΝ. ὤμοι. ΕΥ. τί κέκραγας; ἐμβαλῶ σοι πάτταλον,
ἢν μὴ σιωπᾷς. ΜΝ. ἀτταταῖ ἰατταταῖ.
ΕΥ. οὗτος σὺ ποῖ θεῖς; ΜΝ. ἐς τὸ τῶν σεμνῶν θεῶν·
οὐ γὰρ μὰ τὴν Δήμητρά γ' ἐνταυθοῖ μενῶ
τεμνόμενος. ΕΥ. οὔκουν καταγέλαστος δῆτ' ἔσει
τὴν ἡμίκραιραν τὴν ἑτέραν ψιλὴν ἔχων;
ΜΝ. ὀλίγον μέλει μοι. ΕΥ. μηδαμῶς πρὸς τῶν θεῶν
προδῷς με· χώρει δεῦρο. ΜΝ. κακοδαίμων ἐγώ.
ΕΥ. ἔχ' ἀτρέμα σαυτὸν κἀνάκυπτε· ποῖ στρέφει;
ΜΝ. μῦ μῦ. ΕΥ. τί μύζεις; πάντα πεποίηται καλῶς.
ΜΝ. οἴμοι κακοδαίμων, ψιλὸς αὖ στρατεύσομαι.
ΕΥ. μὴ φροντίσῃς· ὡς εὐπρεπὴς φανεῖ πάνυ.

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dressed to Mnesilochus, who accordingly takes his seat, so to say, in the barber's chair, and "blows the swoll'n cheek of a trumpeter." However the operation has hardly commenced when he utters a piercing shriek, as if the razor had gashed his skin.

222. πάτταλον] *I will clap a gag in your mouth,* says Euripides, *if you don't keep silence.* Cf. Knights 375, 376. But a second gash follows, and Mnesilochus springs from his chair.

224. τὸ τῶν σεμνῶν θεῶν] "*Ad Eumenidum fanum; non enim, per Cererem, hic manens secandum me praebebo.*"—Brunck. Like the insulted triremes in Knights 1312, he will take refuge in the most sacrosanct and inviolable asylum in Athens, the Temple of the Erinyes, erected over the fissure still visible in the rock of Areopagus, through which the dread Goddesses, after their reconciliation with Athene, were believed to have descended to their appointed habitation. See the closing scene of the Eumenides, and Euripides, Electra 1270–3. The next line (225) is repeated with a slight variation from Wasps 1442.

227. τὴν ἡμίκραιραν] τὸ ἥμισυ τῆς κεφαλῆς.—Suidas. τὴν μίαν κομῶν γνάθον, τὴν ἑτέραν ἐψιλωμένος.—Scholiast. "*Nonne ridiculus eris semiraso capite?*"—Brunck. The appeal of Euripides prevails, and after this little outbreak Mnesilochus, with the words κακοδαίμων ἐγώ, reluctantly resumes his seat.

230. ἀνάκυπτε] He is to lean back, and elevate his chin, so that Euripides may more easily shave off the hair underneath it.

232. ψιλὸς στρατεύσομαι] *I shall enter upon my campaign as a* ψιλὸς, with a play on the double meaning of ψιλὸς, *a light-armed soldier* and *a man smooth-shaven.* The shaving is over, and

βούλει θεᾶσθαι σαυτόν; ΜΝ. εἰ δοκεῖ, φέρε.
ΕΥ. ὁρᾷς σεαυτόν; ΜΝ. οὐ μὰ Δί' ἀλλὰ Κλεισθένην.
ΕΥ. ἀνίστασ', ἵν' ἀφεύσω σε, κἀγκύψας ἔχε.
ΜΝ. οἴμοι κακοδαίμων, δελφάκιον γενήσομαι.
ΕΥ. ἐνεγκάτω τις ἔνδοθεν δᾷδ' ἢ λύχνον.
ἐπίκυπτε· τὴν κέρκον φυλάττου νυν ἄκραν.
ΜΝ. ἐμοὶ μελήσει νὴ Δία, πλήν γ' ὅτι κάομαι.
οἴμοι τάλας. ὕδωρ ὕδωρ ὦ γείτονες.
πρὶν ἀντιλαβέσθαι τόν γε πρωκτὸν τῆς φλογός.
ΕΥ. θάρρει. ΜΝ. τί θαρρῶ καταπεπυρπολημένος;
ΕΥ. ἀλλ' οὐκ ἔτ' οὐδὲν πρᾶγμά σοι· τὰ πλεῖστα γὰρ
ἀποπεπόνηκας. ΜΝ. φῦ· ἰοὺ τῆς ἀσβόλου.
αἰθὸς γεγένημαι πάντα τὰ περὶ τὴν τράμιν.

Euripides hands the victim a mirror (κάτοπτρον must be understood after φέρε in line 234), that he may see how pretty (εὐπρεπής) he has become. However when he looks into the mirror, he seems to behold not the manly old Mnesilochus, but Cleisthenes, the most effeminate of Athenians, and the constant butt of Athenian Comedy. Cleisthenes is himself introduced on the stage infra 574, and in almost his first words calls attention to his smoothly shaven cheeks.

236. ἀφεύσω] Now the singeing is to begin, and Mnesilochus has to stand up, and be singed fore and aft: first in front, and then behind.

237. δελφάκιον] *a sucking-pig.* ἡ ὗς, ἡ πρώην ἐπίτεξ εἶναι νομιζομένη, says a letter-writer in Alciphron iii. 73, ἀρτίως τέτοκε, καὶ ἔχω δελφάκων ἀφθονίαν. γρύζουσι δὲ μάλ' ἀηδές, ἀλλ' ἐδώδιμον. These sucking-pigs were much used in sacrifices, and it was customary to remove their bristles from the hide by singeing; μετὰ γὰρ τὸ τυθῆναι τὰ δελφάκια φλογίζονται, ἵνα ψιλωθῶσιν.—Scholiast. Mnesilochus thinks that he will resemble one of these singed sucking-pigs; and Euripides, perhaps, carries on the idea in the reference to his tail, κέρκος, in the next line but one: though κέρκος there, of course, involves the double signification which is found in Ach. 785–7; Horace, Sat. I. ii. 45; and elsewhere.

242. ἀντιλαβέσθαι . . . τῆς φλογός] *Catch fire*; ὡσεὶ ἔλεγεν οἰκίαν, says the Scholiast.

245. ἀσβόλου] ἄσβολος καλεῖται ἡ αἰθάλη (*sooty smoke*) τοῦ πυρός. τράμις δὲ ὁ πρωκτός.—Scholiast. Here ἄσβολος signifies the fumes arising from the singed hair. The resentment which Mnesilochus exhibits, two lines below, at the idea of being sponged, arises from that use of the sponge which is mentioned in Frogs 487–90.

ΕΥ. *μὴ φροντίσῃς· ἕτερος γὰρ αὐτὰ σπογγιεῖ.*
ΜΝ. *οἰμώξεταἄρ' εἴ τις τὸν ἐμὸν πρωκτὸν πλυνεῖ.*
ΕΥ. *Ἀγάθων, ἐπειδὴ σαυτὸν ἐπιδοῦναι φθονεῖς,*
ἀλλ' ἱμάτιον γοῦν χρῆσον ἡμῖν τουτῳὶ
καὶ στρόφιον· οὐ γὰρ ταῦτά γ' ὡς οὐκ ἔστ' ἐρεῖς.
ΑΓ. *λαμβάνετε καὶ χρῆσθ'· οὐ φθονῶ.* ΕΥ. *τί οὖν λάβω;*

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249. Ἀγάθων κ.τ.λ.] The person of Mnesilochus, being now smoothed and denuded of hair, has next to be attired in female clothing. They know that Agathon can supply them with this, since he himself, as we have already seen, is partly equipped as a woman. The costume of men, and the costume of women, were in many respects widely different, but the ground-work of both was the same. Each consisted of two main articles of apparel, (1) a χιτὼν, tunic, or body-robe, which was *put on* (ἐνδύου, infra 253), and covering the shoulders, reached, in the case of women, to the feet; and (2) an ἱμάτιον, or outer mantle, loosely *thrown over* one shoulder, and drawn underneath the other. The χιτὼν was an ἔνδυμα, the ἱμάτιον was a περίβλημα. Here the body-robe is called κροκωτὸς, and the outer mantle ἔγκυκλον, very common names in women's costume; the former from its yellow colour, the latter, probably, from its rounded shape. See the notes on Eccl. 318, 333, and 536. The στρόφιον was the sash or girdle which tied in the κροκωτὸς underneath the paps. Agathon has also to furnish a net and hair-band for the head, and a pair of women's slippers for the feet, and the toilet is complete. It must be remembered that he is at this moment attired in a κροκωτὸς, a στρόφιον, a κεκρύφαλος, and women's slippers, supra 138–42. The arrangement of the speeches during the toilet scene is very uncertain, but it seems that Agathon points out the various articles; Euripides takes them and dresses Mnesilochus, whilst the latter, after the painful experiences of the shaving and singeing operations, cannot conceal his delight at finding himself arrayed in these soft and comfortable garments.

250. τουτῳί] For the use of Mnesilochus. Enger well observes, "non sine causa hic τουτῳὶ addi, quod oppositum sit illis ἐπειδὴ σαυτὸν ἐπιδοῦναι φθονεῖς, *quoniam ipse te mihi invides, at saltem hic ut mihi operam possit praestare, mihi commoda vestem.*" ἱμάτιον is here used in the general sense of "a garment," and not in the special sense mentioned in the preceding note.

252. οὐ φθονῶ] If Euripides had exhibited the "Madness of Heracles" shortly before the date of this Comedy, as is generally supposed, Aristophanes may be referring to the line in that Play (333) which Bergler cites, Κοσμεῖσθ' ἔσω μολόντες· οὐ φθονῶ πέπλων. In the following line ἐνδύου can be addressed only to the person about to wear the

ΑΓ. ὅ τι; τὸν κροκωτὸν πρῶτον ἐνδύου λαβών.

ΜΝ. νὴ τὴν Ἀφροδίτην ἡδύ γ' ὄζει ποσθίου.

σύζωσον ἀνύσας. ΕΥ. αἶρε νῦν στρόφιον. ΑΓ. ἰδού.

ΜΝ. ἴθι νυν κατάστειλόν με τὰ περὶ τὼ σκέλη.

ΕΥ. κεκρυφάλου δεῖ καὶ μίτρας. ΑΓ. ἡδὶ μὲν οὖν

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apparel, and Bentley and others would therefore transfer the words τί οὖν λάβω; to Mnesilochus.

254. ποσθίου] δέον εἰπεῖν μύρου, εἶπε ποσθίου. πόσθιον δέ ἐστι τὸ αἰδοῖον τοῦ ἀνδρός.—Scholiast. Being a woman's dress it would naturally smell of some fragrant perfumes, but inasmuch as it has been worn by a man, Mnesilochus substitutes παρὰ προσδοκίαν this objectionable word.

256. κατάστειλόν με] *arrange me neatly about the legs.*

257. κεκρυφάλου καὶ μίτρας] *a woman's cap and snood.* This was the head-dress of Andromache, which Homer describes as κεκρύφαλόν τ' ἠδὲ πλεκτὴν ἀναδέσμην Il. xxii. 469. The κεκρύφαλος was a cap for confining the hair, and was doubtless made in divers shapes and of divers materials. Sometimes it was a plain kerchief (κεκρύφαλον· σουδάριον.—Photius), such as the Arnaut women still wear upon their heads.—Dodwell, i. 141. Sometimes it was a net, such as is shown on Pompeian frescoes, "a network which confined, and more or less concealed the hair." — Gladstone's Homeric Synchronism, p. 50. Its functions are briefly described in an Epigram which appears in a double form in the Anthology (Antipater Sidonius 21; Archias 5). In that epigram five sisters are bringing gifts to the Heavenly Aphrodite, and one of them, Philaenis by name, offers a κεκρύφαλος. In the first version it is said,

τὸν δὲ φιλοπλέκτοιο κόμης σφιγκτῆρα Φιλαινὶς,
βαπτὸν ἁλὸς πολιῆς ἄνθεσι, κεκρύφαλον.

And in the second,

πολυπλέκτου δὲ Φιλαινὶς
πορφύρεον χαίτης ῥύτορα, κεκρύφαλον.

μίτρα means simply a *band.* As a part of the headgear it was probably a ribbon tying the κεκρύφαλος, and curbing the too luxuriant tresses. Catullus, describing the reckless grief of the deserted Ariadne, as she watched the receding ship which was carrying from her the faithless Theseus, says that she looked like a frenzied Maenad, *non flavo retinens subtilem vertice mitram, Non tereti strophio luctantes vincta papillas,* lxiv. 63. The use of the μίτρα as a hair-band seems to have commenced amongst the Asiatics (Hdt. i. 195, vii. 62, 90; cf. Eur. Hec. 924, Bacchae, 833), amongst whom it was common to men and

κεφαλὴ περίθετος, ἣν ἐγὼ νύκτωρ φορῶ.
ΕΥ. νὴ τὸν Δί', ἀλλὰ κἀπιτηδεία πάνυ.
ΜΝ. ἆρ' ἁρμόσει μοι; ΕΥ. νὴ Δί' ἀλλ' ἄριστ' ἔχει.
φέρ' ἔγκυκλον. ΑΓ. τουτὶ λάβ' ἀπὸ τῆς κλινίδος.
ΕΥ. ὑποδημάτων δεῖ. ΑΓ. τἀμὰ ταυτὶ λάμβανε.
ΜΝ. ἆρ' ἁρμόσει μοι; χαλαρὰ γοῦν χαίρεις φορῶν.
ΑΓ. σὺ τοῦτο γίγνωσκ'· ἀλλ' ἔχεις γὰρ ὧν δέει,
εἴσω τις ὡς τάχιστά μ' εἰσκυκλησάτω.
ΕΥ. ἀνὴρ μὲν ἡμῖν οὑτοσὶ καὶ δὴ γυνὴ
τό γ' εἶδος· ἢν λαλῇς δ', ὅπως τῷ φθέγματι

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women; but amongst the Hellenes in Europe its use by a man was accounted an act of the grossest effeminacy. See supra 163. "I should be ashamed, Zeus," says Hera, speaking of Dionysus, "to have a son so effeminate and drunken, whose hair is bound up with a mitra," μίτρᾳ ἀναδεδεμένος τὴν κόμην, Lucian xviii[th]. Dialogue of the Gods.

258. κεφαλὴ περίθετος] *a hood or coif*; literally *a put-on head*; a strange name for a woman's head-dress, but one which is recognized, as Kuster observes, by both Pollux (ii. segm. 35) and Eustathius (at Il. xxii. 470); the latter writer calling it κόσμος γυναικεῖος "an article of womanly adornment," and expressing a doubt εἴτε κρήδεμνον αὕτη, εἴτε ἄμπυξ, εἴτε κεκρύφαλος, εἴτε ὁμοῦ πάντα ταῦτα μετὰ τῆς ἀναδέσμης. Here it is plain that Agathon offers it, and Euripides receives it, as a substitute for both κεκρύφαλος and ἀναδέσμη. It was doubtless a hood, fitting close to, and so assuming the shape of, its wearer's head, whence it itself obtained the name of κεφαλή. And, being something like the nightcaps which English ladies used to wear, it was quite capable of doing duty for both κεκρύφαλος and μίτρα. And this is the meaning, as Hermann and Enger perceived, of the Scholium, πάντα ἔχουσα τὰ τοιαῦτα ἐν ἑαυτῇ.

261. ἀπὸ τῆς κλινίδος] *from the couch* whereon it was lying. The form κλινὶς is employed to illustrate the effeminacy of Agathon, since it was specially appropriated to the luxurious carriage-seat which a newly-married bride occupied between the bridegroom and the groomsman. κλινίς· ἐπὶ τῆς ἁμάξης νυμφικὴ καθέδρα.—Hesychius. οὐ μέντοι ἀγνοῶ, says Pollux, x. segm. 33, ὅτι κλινὶς ἐκαλεῖτο τὸ ἐπὶ τῆς ἁμάξης καταστρωννύμενον, ὅταν μετίωσι τὰς νύμφας, ἐφ' οὗ κάθηται ἡ νύμφη μεταξὺ τοῦ παρόχου τε καὶ τοῦ νυμφίου.

262. τἀμὰ ταυτί] He takes the slippers off his own feet, and hands them to Euripides. Mnesilochus, a larger man than Agathon, doubts if he can get his own feet into them; and when he finds that he can, he says to Agathon, "Why then you like to wear loose shoes."

γυναικιεῖς εὖ καὶ πιθανῶς. ΜΝ. πειράσομαι.
ΕΥ. βάδιζε τοίνυν. ΜΝ. μὰ τὸν Ἀπόλλω οὔκ, ἤν γε μὴ
ὀμόσῃς ἐμοί— ΕΥ. τί χρῆμα; ΜΝ. συσσώσειν ἐμὲ
πάσαις τέχναις, ἤν μοί τι περιπίπτῃ κακόν.
ΕΥ. ὄμνυμι τοίνυν αἰθέρ' οἴκησιν Διός.
ΜΝ. τί μᾶλλον ἢ τὴν Ἱπποκράτους ξυνοικίαν;
ΕΥ. ὄμνυμι τοίνυν πάντας ἄρδην τοὺς θεούς.
ΜΝ. μέμνησο τοίνυν ταῦθ', ὅτι ἡ φρὴν ὤμοσεν,
ἡ γλῶττα δ' οὐκ ὀμώμοκ'· οὐδ' ὥρκωσ' ἐγώ.
(ὀλολύζουσι. τὸ ἱερὸν ὠθεῖται.)

The Scholiast says, διαβάλλει πάλιν τὸν Ἀγάθωνα ὡς χαῦνον. Agathon's part is now over, and he calls upon the μηχανοποιὸν (Peace 174) to wheel him back again. Apparently he has not left his chamber throughout the foregoing scene. His house is now closed up, and we hear no more of him in the present Play.

267. ἢν λαλῇς] In appearance and equipment Mnesilochus is now transformed into a woman; but he must also "make liquid treble of that bassoon, his throat"; and doubtless he utters the word πειράσομαι in a "monstrous little voice," to imitate the tone of a woman.

272. ὄμνυμι τοίνυν] This line is quoted from the Melanippe sapiens (see the note on line 14 above), except that Aristophanes substitutes τοίνυν for the δ' ἱερὸν of the original. See Frogs 100 and the note there. Mnesilochus does not see the sense of swearing by a dwelling-place, and thinks that Euripides might as well swear by the lodgings in which Hippocrates and his swinish brood (of whom we have heard in Clouds 1001) are herding together. Euripides, to satisfy him, proceeds to swear by all the gods in a lump. ἄρδην is a metaphor from the act of dragging up something by the very roots, so as to leave nothing behind; and ἄρδην πάντες, therefore, both here and in Phoenissae, 1146 (to which Dr. Blaydes refers), means *all without exception or reservation*. With this wholesale swearing Bergler compares Medea, 746–52, where the heroine calls upon Aegeus to swear by "the Earth, the Sun, θεῶν τε . . . ἅπαν γένος." The terms of the oath are now satisfactory; but Mnesilochus, mindful of the famous line in the Hippolytus, ἡ γλῶσσ' ὀμώμοχ' ἡ δὲ φρὴν ἀνώμοτος (as to which see Frogs 1471 and the note there), wishes to be sure that in this case the oath goes deeper than the tongue, and is binding upon the conscience. The words οὐδ' ὥρκωσ' ἐγὼ mean *nor did I so put the oath*. It was not to your tongue only that I administered it.

ΕΥ. ἔκσπευδε ταχέως· ὡς τὸ τῆς ἐκκλησίας
σημεῖον ἐν τῷ Θεσμοφορίῳ φαίνεται.
ἐγὼ δ' ἄπειμι. ΜΝ. δεῦρό νυν ὦ Θρᾷτθ' ἕπου.
ὦ Θρᾷττα, θέασαι, καομένων τῶν λαμπάδων,
ὅσον τὸ χρῆμ' ἀνέρχεθ' ὑπὸ τῆς λιγνύος.
ἀλλ' ὦ περικαλλῆ Θεσμοφόρω δέξασθέ με
ἀγαθῇ τύχῃ καὶ δεῦρο καὶ πάλιν οἴκαδε.

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277. ἔκσπευδε ταχέως] The παρεπιγραφὴ or stage-direction which immediately precedes these words indicates an entire change of scene; the Thesmophorium, or temple of Demeter and Persephone, being thrust out upon the stage, while the Chorus are crowding into the orchestra with lighted torches and loud religious cries, but without any formal entrance-song. The change was effected by means of the ἐξώστρα, machinery considered by some grammarians, but wrongly, to be identical with the ἐκκύκλημα. Indeed, even here, the Scholiast says παρεπιγραφή· ἐκκυκλεῖται ἐπὶ τὸ ἔξω τὸ Θεσμοφόριον. The ἐκκύκλημα had a circular movement on a pivot (περιστρέφεται.—Scholiast Ach. 408; Suidas), the front wall of the house opening like a door, and disclosing, and bringing out with itself, the interior chambers. There was no περιστροφὴ with the ἐξώστρα, nor any disclosure of what was taking place within; it simply pushed something straight out upon the stage. Nor was it so temporary an expedient as the ἐκκύκλημα, which merely disclosed the interior, without otherwise interrupting the scene. The ἐξώστρα created a new scene, which might continue, and in the present case apparently did continue, to the very end of the Play; whilst in the Peace it continued from 173 to 729, the commencement of the Parabasis. The temple, so brought forward, has on it a σημεῖον, probably a pole or standard of some sort, to signify that an ἐκκλησία is about to commence. ὅτε ἔμελλε γίνεσθαι ἐκκλησία, says the Scholiast, σημεῖον ἐτίθετο. οὕτως οὖν, καὶ τῶν γυναικῶν μελλουσῶν ἐκκλησιάζειν, σημεῖον τίθεται. See Wasps 690 and the note there. Though Mnesilochus does not really leave the stage, yet, as the scene suddenly changes from Agathon's house to the temple, he must be imagined to pass from the one to the other, and hence the exhortation ἔκσπευδε. Euripides now makes off, and Mnesilochus, gathering his woman's dress about him, begins to speak in a fussy way, and with a woman's voice (μιμεῖται τὴν φωνὴν γυναικός.—Scholiast) to an imaginary servant-girl.

281. ὅσον τὸ χρῆμ'] These words are usually accompanied by a genitive, τὸ χρῆμα τῶν νυκτῶν (or τῶν κόπων, or παρνόπων, or otherwise) ὅσον. But here and in Peace 1192 they stand alone, and in each passage mean *What a crowd of*

ὦ Θρᾷττα, τὴν κίστην κάθελε, κᾆτ' ἔξελε
τὸ πόπανον, ὡς λαβοῦσα θύσω ταῖν θεαῖν.
δέσποινα πολυτίμητε Δήμητερ φίλη
καὶ Φερσέφαττα, πολλὰ πολλάκις μέ σοι
θύειν ἔχουσαν, εἰ δὲ μή, ἀλλὰ νῦν λαθεῖν.
καὶ τὴν θυγατέρα, Χοιρίον, ἀνδρός μοι τυχεῖν
πλουτοῦντος, ἄλλως τ' ἠλιθίου κἀβελτέρου,

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people. He uses the compound ἀνέρχεται, because the worshippers had to *ascend* to the Thesmophorium, which stood on elevated ground. See 585 infra and the note there. They have flaming torches in their hands, and the fiery vapour (λιγνὺς, a word used thrice only in these Comedies, once in each of three successive Plays, the Birds, the Lysistrata and the Thesmophoriazusae) keeps rising from these torches and flaring and flickering over their heads.

285. *τὸ πόπανον*] The *πόπανον* was a small wheaten cake, round and flat, much used in sacrifices. *πόπανα· πλακούντια ἀπὸ ἄρτου.*—Hesychius. *πλακούντια πλατέα καὶ λεπτὰ, καὶ περιφερῆ.*—Photius, Scholiast on Lucian's Cataplus 2, and (with *πέμματα* for *πλακούντια*) Timaeus, where see Ruhnken's note.

288. *θύειν ἔχουσαν*] These words are probably to be taken together, *to keep on sacrificing*; a meaning more commonly associated with the singular masculine, Clouds 509; Birds 341; Lys. 945; Frogs 202, 512, 524; Eccl. 853, 1151. This seems a more probable construction than to connect *ἔχουσαν* with *πολλὰ* in the preceding line. The infinitives are governed by *δότε* understood.

289. Χοιρίον] He prays for his boy and girl, just as Alcestis on her deathbed is represented as praying for hers. Only the children for whom Mnesilochus prays are merely the offspring of his own imagination. He gives them names to signify their sex. The girl is Χοιρίον from *χοῖρος* in the sense of the *γυναικεῖον αἰδοῖον*; and the boy Ποσθάληκος (like *πόσθων* in Peace 1300) from *πόσθη* (Clouds 1014) or *πόσθιον* (supra 254, infra 515). On the girl's name the Scholiast remarks, *ὡς τῆς θυγατρὸς αὐτοῦ κατ' ἐπίκλησιν οὕτω καλουμένης, οἷον Βοΐδιον, ἢ Χρυσίον, ἢ Μυρτίον* (all pet names, the last being the equivalent of Χοιρίον). For her, he prays that she may become the wife of a wealthy husband, not overburdened with brains, and so easily outwitted; *ἀναισθήτου καὶ μωροῦ*, says the Scholiast, *ἵνα κρατῇ αὐτοῦ.* In the long passage cited by Athenaeus (vi. chap. 30, 236 f) from the Κόλακες of Eupolis (to which Bergler also refers) the chorus of Flatterers say, *ἐπειδὰν κατίδω τιν' ἄνδρα | ἠλίθιον, πλουτοῦντα δ', εὐθὺς περὶ τοῦτον εἰμί.* For the son, he prays that he may develop into a wise and understanding man, *νοῦν ἔχοντα καὶ φρένας.* See Frogs 534, and infra 462.

καὶ Ποσθάληκον νοῦν ἔχειν μοι καὶ φρένας.
ποῦ ποῦ καθίζωμ' ἐν καλῷ, τῶν ῥητόρων
ἵν' ἐξακούω ; σὺ δ' ἄπιθ', ὦ Θρᾷττ', ἐκποδών.
δούλοις γὰρ οὐκ ἔξεστ' ἀκούειν τῶν λόγων.
ΚΗ. εὐφημία ’στω,
εὐφημία ’στω.
εὔχεσθε ταῖν Θεσμοφόροιν,
τῇ Δήμητρι καὶ τῇ Κόρῃ,
καὶ τῷ Πλούτῳ, καὶ τῇ Καλλιγενείᾳ,
καὶ τῇ Κουροτρόφῳ τῇ Γῇ,

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292. ἐν καλῷ κ.τ.λ.] *a good place for hearing the speeches.* The prayer is over and he is again the fussy Athenian matron.

294. δούλοις] Doubtless none but free-born women (εὐγενεῖς γυναῖκες, infra 330, ὅσαι πάρεσμεν ἀσταὶ, infra 541) could take part in the actual deliberations, but it seems that servants were allowed to accompany their mistresses into the precincts. See infra 537, and the next note. Mnesilochus, however, is speaking to an imaginary Thratta, and gets rid of her by this excuse.

295. ΚΗΡΥΚΑΙΝΑ] Now the women's ἐκκλησία begins. The prayers and invocations which follow, consisting of two exhortations by the Crieress, and two responsive hymns by the Chorus, are modelled on the preliminaries of an Athenian ἐκκλησία, but are varied by allusions to the Thesmophorian worship, and still more by alterations consequent on the sex of the ecclesiasts. Throughout the ensuing scenes there are never more than three speakers on the stage at once—(1) Mnesilochus, the Crieress, and the First Woman; (2) Mnesilochus and the two Women; (3) Mnesilochus and the First Woman; (4) Mnesilochus, the First Woman, and Cleisthenes; (5) Mnesilochus and the First Woman; (6) Mnesilochus and the First and Third Women; and (7) Mnesilochus and the Third Woman. But there were many mute personages, the δουλάρια of 537, the nurse of 609, the τάσδε of 726, and the Mania of 728 and 754. And of course the Chorus in the orchestra form part of the body of worshippers. This bidding-prayer is in prose, but in the MSS. and in all the older editions it is arranged in lines of unequal length; an arrangement retained by both Fritzsche and Enger, and one which renders the proclamation so much more distinct and impressive, that I have not hesitated to follow their example. The Scholiast says—πεζῇ εὐφημίᾳ χρῶνται οἱ κωμικοὶ, ἐπειδὰν εὐχὴν (Birds 865–88) ἢ ψήφισμα (Birds 1035 seqq. and 1661) εἰσάγωσιν. But this is not an invariable rule.

297. ταῖν Θεσμοφόροιν] The first de-

καὶ τῷ Ἑρμῇ, καὶ Χάρισιν,
ἐκκλησίαν τήνδε καὶ ξύνοδον τὴν νῦν
κάλλιστα κἄριστα ποιῆσαι,
πολυωφελῶς μὲν πόλει τῇ Ἀθηναίων,
τυχηρῶς δ' ἡμῖν αὐταῖς·
καὶ τὴν δρῶσαν καὶ τὴν ἀγορεύουσαν
τὰ βέλτιστα περὶ τὸν δῆμον τῶν Ἀθηναίων,
καὶ τὸν τῶν γυναικῶν,
ταύτην νικᾶν.
ταῦτ' εὔχεσθε, καὶ ὑμῖν αὐταῖς τἀγαθά.

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parture from the ordinary formula consists in the substitution of an entirely new group of divinities, for the assembly to invoke. These are the two Thesmophorian Goddesses, and the Powers whose worship was connected with theirs. See Muller's Eumenides, § 86, and Greek Literature, chap. ii. Even the Graces took part in escorting Persephone from the world below. See the note on Frogs 453. On Πλούτῳ the Scholiast remarks, ὡς ἀνδρὶ τῆς Περσεφόνης, whether as reading Πλούτωνι, or as considering Πλοῦτος and Πλούτων to be interchangeable names. The connexion between Πλούτων and the twain Goddesses, and *their* connexion again, as the givers of harvest, with Πλοῦτος, aided by the similarity of the names Πλούτων and Πλοῦτος, seem to have brought about a sort of amalgamation between these two Gods. Here Πλοῦτος is used for Πλούτων, whilst in Plutus 727 (where see Spanheim's note) Πλούτων is, conversely, used for Πλοῦτος. In Plato's Cratylus, chap. xix (403 A), Socrates says that Πλούτων obtained his name κατὰ τὴν τοῦ πλούτου δόσιν, ὅτι ἐκ τῆς γῆς κάτωθεν ἀνίεται ὁ πλοῦτος. And Plutus himself gives much the same explanation of Pluto's name in Lucian's Timon 21. As to Calligeneia, a name applied originally to Persephone herself, and afterwards to one of her handmaidens, see the remarks in the Introduction. She is described by the Scholiast here as δαίμων περὶ τὴν Δήμητραν ἣν προλογίζουσαν ἐν ταῖς ἑτέραις Θεσμοφοριαζούσαις ἐποίησεν.

300. τῇ Κουροτρόφῳ τῇ Γῇ] *Earth, the nursing mother*, the rearer of youth. There was, Pausanias informs us (Attica xxii. 3, a passage to which Kuster indirectly refers), a temple Γῆς Κουροτρόφου καὶ Δήμητρος Χλόης close to the Acropolis of Athens: doubtless the ἱερὸν τῆς Γῆς which Thucydides (ii. 15) mentions as close to the Acropolis, and the ἱερὸν τῆς Χλόης (Lys. 835), beside which Cinesias is first espied by Lysistrata and the female garrison of the Acropolis, as he is hastening to the walls of that fortress.

ἰὴ παιών, ἰὴ παιών, χαίρωμεν.
ΧΟ. δεχόμεθα καὶ θεῶν γένος
λιτόμεθα ταῖσδ' ἐπ' εὐχαῖς
φανέντας ἐπιχαρῆναι.
Ζεῦ μεγαλώνυμε, Χρυσολύρα τε
Δῆλον ὃς ἔχεις ἱερὰν, καὶ σὺ
παγκρατὲς κόρα, γλαυκῶπι,
χρυσόλογχε, πόλιν ἔχουσα
περιμάχητον, ἐλθὲ δεῦρο.
καὶ πολυώνυμε, θηροφόνη παῖ,
Λατοῦς χρυσώπιδος ἔρνος·

312. δεχόμεθα] This is the choral response to the bidding-prayer; and it is noteworthy that the singers invoke not the group of divinities mentioned by the Crieress, but an entirely different group, which in all probability consists of the Gods really invoked at the opening of the Athenian ἐκκλησία. They are Zeus the supreme God; Athene and Poseidon, the rival claimants for the possession of Athens; Apollo and Artemis; and the Nymphs of the Sea and the Mountain. Observe too how gold is everywhere considered the attribute of things divine. Apollo is χρυσολύρα (cf. χρυσέα Φόρμιγξ below): Athene here, as in Eur. Ion 9, is χρυσόλογχε, and Leto is χρυσῶπις, *with face of gold.* Perhaps I may be allowed to quote some sentences which I noted down (Christmas, 1849) from Orlando Hyman's conversation on the first Olympian ode of Pindar. "There was a notion of Divinity or Oriental Royalty connected with this metal by the Greeks. Χρυσοῖ θεοὶ, exclaims the slave in the Ranae. χρυσέη 'Αφροδίτη is Homer's well-known phrase, the *aurea Venus* of Virgil. Leto is χρυσῶπις in Aristophanes; Athene χρύσαιγις in Bacchylides. Pindar gives Lachesis a golden frontlet, χρυσάμπυξ. The statues of Pheidias are of gold and ivory, χρυσελεφάντινος. If the deities spin, it is with golden spindles, χρυσηλάκατος; if they drive, it is with reins of gold, χρυσήνιοι, and in golden chariots, χρυσάρματοι. They wore crowns of gold, χρυσοστέφανοι, and swords of gold, χρυσάοροι, and sat on thrones of gold. The roof and pavement of Olympus are both of gold. The golden-haired Apollo, χρυσοκόμης, strikes a lyre of gold, χρυσολύρης. Poseidon rules the sea with a golden trident, χρυσοτρίαινος." Cf. Plato's Symposium, chap. 33 (216 E) θεῖα καὶ χρυσᾶ.

319. περιμάχητον] for the possession of which she had contended with Poseidon. It was the glory of Athens that these two great divinities were rivals for the honour of being her Πολιοῦχος.

σύ τε, πόντιε σεμνὲ Πόσειδον,
ἁλιμέδον, προλιπὼν
μυχὸν ἰχθυόεντ' οἰστροδόνητον·
Νηρέος εἰναλίου τε κόραι,
Νύμφαι τ' ὀρείπλαγκτοι.
χρυσέα τε Φόρμιγξ
ἰαχήσειεν ἐπ' εὐχαῖς
ἡμετέραις· τελέως δ' ἐκ-
κλησιάσαιμεν, Ἀθηνῶν
εὐγενεῖς γυναῖκες.
ΚΗ. *εὔχεσθε τοῖς θεοῖσι τοῖς Ὀλυμπίοις*

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320. *πολυώνυμε*] What are these "many names" of Artemis? Aristophanes calls her Dictynna in the Wasps and the Frogs, and Agrotera in the Knights and the Lysistrata. And see supra 116. And in Lysistrata 439-47 he appears to call her Pandrosus, Phosphorus, and Tauropolis. Another well-known name was Britomart, familiar to English readers from Spenser's "Faery Queene." See the note on Wasps 368. Catullus in his hymn to Diana (Carmen 34), after addressing her as "Latonia" (*Λατοῦς ἔρνος, scion of Leto*), proceeds, Tu Lucina dolentibus | Juno dicta puerperis: | Tu potens Trivia, et notho (*borrowed*) es | Dicta lumine Luna. You are known as Εἰλείθυια, Ἑκάτη, and Σελήνη.

324. *οἰστροδόνητον*] *τὸν ὑπὸ τῶν ἀνέμων κινούμενον.*—Scholiast. The *Νηρέος εἰναλίου κόραι* are the *κοῦραι πεντήκοντα, ἀμύμονα ἔργ' εἰδυῖαι,* who *Νηρῆος ἐγένοντο καὶ Δωρίδος ἠϋκόμοιο,* and whose names are given us by Hesiod, Theogony 240-64.

327. *χρυσέα Φόρμιγξ*] *ἡ τοῦ Ἀπόλλωνος,* as the Scholiast rightly says. For this is the *χρυσέα φόρμιγξ* of the Immortals, which Pindar celebrates with such splendour at the commencement of his Pythian odes. The epithet *χρυσέα* is itself sufficient to negative Fritzsche's notion, that the Chorus are calling upon the theatrical musicians to strike up. They are praying to the Almighty Gods, and they trust that, as they pray, the strains of Apollo's golden lyre will vibrate through the Heavens, responsive to their prayer. Cf. Birds 217-22. The lyre and the phorminx were one and the same instrument.

329. *τελέως ἐκκλησιάσαιμεν*] *εἰς τέλος ἄγοιμεν τὰ δόξαντα.*—Scholiast.

331. *εὔχεσθε*] We now arrive at a passage of great interest. The Crieress recites the ΑΡΑ, as it was called, which was one of the preliminary ceremonies of an Athenian Assembly, and to which the Orators are constantly referring. *λέγε τὴν Ἀρὰν,* says one; *ἀκούσατε τῆς Ἀρᾶς,* says another, and thereupon the

καὶ ταῖς Ὀλυμπίαισι, καὶ τοῖς Πυθίοις
καὶ ταῖσι Πυθίαισι, καὶ τοῖς Δηλίοις
καὶ ταῖσι Δηλίαισι, τοῖς τ᾽ ἄλλοις θεοῖς,
εἴ τις ἐπιβουλεύει τι τῷ δήμῳ κακὸν
τῷ τῶν γυναικῶν, ἢ ᾽πικηρυκεύεται
Εὐριπίδῃ Μήδοις τ᾽ ἐπὶ βλάβῃ τινὶ
τῇ τῶν γυναικῶν, ἢ τυραννεῖν ἐπινοεῖ

Ἀρὰ is read aloud. Unfortunately, its exact terms are nowhere preserved, but enough may be gathered from the speeches to satisfy us that we have here a faithful parody or imitation of it. The statement of Andocides (De Myst. 95) that the Ἀρὰ was a *νόμος Σόλωνος*, though inaccurate, is not quite so "perfectly reckless and unmeaning" as Mr. Grote (chap. lxii) pronounced it. For we now know (from Aristotle's Polity of Athens, chap. 16 ad fin.) that in its origin it was so. And cf. Demosthenes de F. L. 78 (p. 363). Solon's law ran, *ἐάν τινες τυραννεῖν ἐπανιστῶνται ἐπὶ τυραννίδι, ἢ τὴν τυραννίδα τις συγκαθιστῇ, ἄτιμον εἶναι καὶ αὐτὸν καὶ γένος*. This would naturally be much strengthened after the expulsion of the Peisistratidae, and the Scholiast on 339 is doubtless right in saying *ἐκ τῆς κατάρας τῆς ἐπὶ τοῖς Πεισιστρατίδαις γενομένης ταῦτα παρέμιξεν*. This part of the Ἀρὰ was afterwards largely expanded by the Psephism of Demophantus, passed, Lycurgus (against Leocrates §§ 127–131) tells us, after the overthrow of the Thirty, the actual words of which are given us by Andocides. Every Athenian was to swear that he would, if possible, slay with his own hand *ὃς ἂν καταλύσῃ τὴν δημοκρατίαν τὴν Ἀθήνησι, καὶ ἐάν τις τυραννεῖν ἐπαναστῇ, ἢ τὸν τύραννον συγκαταστήσῃ*, and finally *ἐπεύχεσθαι εὐορκοῦντι μὲν εἶναι πολλὰ καὶ ἀγαθά, ἐπιορκοῦντι δ᾽ ἐξώλη αὐτὸν εἶναι καὶ γένος*. The oath was to be taken at the commencement of the Dionysia, as indeed had been the custom with the earlier editions of the oath; Birds 1072–75. Other portions of the Ἀρὰ will be considered in the following notes.

336. *ἐπικηρυκεύεται Μήδοις*] The Ἀρὰ appears to have consisted of several separate clauses or articles, like those in our Commination Service. The present clause was inserted by Aristeides shortly after the termination of the great Persian wars; *ἔτι δὲ ἀρὰς θέσθαι τοὺς ἱερεῖς ἔγραψεν*, says Plutarch in his Life of Aristeides, chap. x, *εἴ τις ἐπικηρυκεύσαιτο Μήδοις, ἢ τὴν συμμαχίαν ἀπολίποι τῶν Ἑλλήνων*. We know that it continued to form part of the Ἀρὰ in the next century; *ἐν δὲ τοῖς συλλόγοις*, says Isocrates (Paneg. 184), *ἔτι καὶ νῦν ἀρὰς ποιοῦνται, πρὶν ἄλλο τι χρηματίζειν, εἴ τις ἐπικηρυκεύεται Πέρσαις τῶν πολιτῶν*. Here the name of Euripides is added, as being the public enemy of the Athenian women, even as the Medes were of the Athenian state.

ἢ τὸν τύραννον συγκατάγειν, ἢ παιδίον
ὑποβαλλομένης κατεῖπεν, ἢ δούλη τινὸς
προαγωγὸς οὖσ' ἐνετρύλλισεν τῷ δεσπότῃ,
ἢ πεμπομένη τις ἀγγελίας ψευδεῖς φέρει,
ἢ μοιχὸς εἴ τις ἐξαπατᾷ ψευδῆ λέγων
καὶ μὴ δίδωσιν ἂν ὑπόσχηταί ποτε,
ἢ δῶρά τις δίδωσι μοιχῷ γραῦς γυνή,

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337. ἐπὶ βλάβῃ] *to the injury of; with intent to injure.* See infra 360 and 366. βλάβη was the legal term for *damage* (Wasps 1407); and ἐπὶ βλάβῃ was the legal formula expressive of an *intent to damage.* Isocrates in three different orations (Panegyricus, 149, De Pace 87, Panathenaicus 237) contrasts a deed done ἐπὶ βλάβῃ with the same deed done ἐπ' ὠφελείᾳ. Dr. Blaydes refers to the law set out in Demosthenes against Meidias 146 (ἐπὶ βλάβῃ τοῦ δήμου); to Dem. against Timocrates 232 (ἐπὶ βλάβῃ τοῦ πλήθους); and to Thuc. viii. 72, where the messengers of the Four Hundred say to the armament at Samos, that the constitution had been altered οὐκ ἐπὶ βλάβῃ τῆς πόλεως, ἀλλ' ἐπὶ σωτηρίᾳ.

340. κατεῖπεν] πρὸς τὸν δεσπότην.—Scholiast. Aristophanes is now diverting the denunciations of the 'Ἀρὰ, so as to satirize the vices, real or supposed, of Athenian women. It is not the adulteress, or the wife who palms off a supposititious child upon her husband, whom they denounce, but the traitress who reveals these offences to the husband—ἐνετρύλλισεν, *insusurravit.* As to the supposititious child see infra 407, 502, 565. From the Epilogue to the Captives of Plautus, and the Prologue to the Eunuch of Terence, this seems to have been one of the stock incidents of Comedy. And cf. Juvenal vi. 602. We know of nothing in the 'Ἀρὰ on which these particular denunciations are framed.

342. ἀγγελίας ψευδεῖς] Here again we come upon traces of the 'Ἀρά. For Schömann (De Com. i. 8) is no doubt right in deriving this line from the curse which, it appears from Demosthenes de F. L. 78–80 (p. 363), was denounced by the κῆρυξ at every Assembly on an Ambassador who brought false tidings, ἐξώλη ποιεῖν αὐτὸν, καὶ γένος καὶ οἰκίαν, though here the person denounced is not an ambassador, but a go-between. And in like manner he derives the following line from the 'Ἀρὰ similarly denounced εἴ τις ἐξαπατᾷ λέγων ἢ βουλὴν, ἢ δῆμον, ἢ τὴν ἠλιαίαν, Demosthenes against Aristocrates 115 (p. 653), Deinarchus against Demosthenes 48 (p. 96).

345. γραῦς] ἵνα αὐτῇ συγγένηται.—Scholiast. Like the old woman in the Plutus, as Bergler observes. And compare Plutarch's Solon, chap. xx ad fin. In the next line the copula καὶ connects the two verbs δίδωσι and δέχεται in such a way that we must needs understand

ἢ καὶ δέχεται προδιδοῦσ᾽ ἑταίρα τὸν φίλον,
κεἴ τις κάπηλος ἢ καπηλὶς τοῦ χοὸς
ἢ τῶν κοτυλῶν τὸ νόμισμα διαλυμαίνεται,
κακῶς ἀπολέσθαι τοῦτον αὐτὸν κᾠκίαν
ἀρᾶσθε, ταῖς δ᾽ ἄλλαισιν ὑμῖν τοὺς θεοὺς
εὔχεσθε πάσαις πολλὰ δοῦναι κἀγαθά.

ΧΟ. ξυνευχόμεσθα τέλεα μὲν
πόλει, τέλεά τε δήμῳ
τάδ᾽ εὔγματα γενέσθαι,
τὰ δ᾽ ἄρισθ᾽ ὅσαις προσήκει
νικᾶν λεγού-
σαις· ὁπόσαι δ᾽ ἐξαπατῶ-
σιν, παραβαίνουσί τε τοὺς
ὅρκους τοὺς νενομισμένους
κερδῶν οὕνεκ᾽ ἐπὶ βλάβῃ,

δῶρα after the latter. The meaning therefore is "Or, being a mistress, takes bribes to desert her lover for a wealthier paramour." The Ἀρὰ, as Schömann points out, included those who took bribes κατὰ τῆς πόλεως, Deinarchus ubi supra. And probably the words προδιδοῦσα τὸν φίλον are the women's substitute for προδιδοὺς τὴν πόλιν.

347. κεἴ τις κάπηλος κ.τ.λ.] In his later Comedies Aristophanes enjoys a little jest at the (alleged) tippling habits of Athenian women. The present denunciation is launched against any vintner (male or female) who gives them short measure in their winecups. A κοτύλη was about half-a-pint; a χοῦς was nearly six pints; νόμισμα is "the standard measure" and may well have been employed in the Ἀρὰ in connexion with the offence of clipping the current coin. διαλυμαίνεσθαι is "to tamper with, to cut short, to injure." Bergler has already referred to Plutus 435, where one of the old citizens, dismayed by the sudden appearance of Poverty, asks

ἆρ᾽ ἐστὶν ἡ καπηλὶς, ἡ ᾽κ τῶν γειτόνων,
ἣ ταῖς κοτύλαις ἀεί με διαλυμαίνεται;

349. ἀπολέσθαι τοῦτον] Women have figured largely in the list of offenders (δούλη, γραῦς, ἑταίρα, καπηλὶς), yet the imprecation, in terms, is applicable to *men* only (ἀπολέσθαι τοῦτον), whilst the blessing, in terms, is applicable to *women* only (ταῖς ἄλλαισιν).

352. ξυνευχόμεσθα] The Chorus intimate their concurrence in the Ἀρὰ by a little song, which commences and concludes with iambics, but is otherwise choriambic. The sixth and seventh lines are pure choriambic dimeters, and

ἢ ψηφίσματα καὶ νόμον
ζητοῦσ' ἀντιμεθιστάναι,
τἀπόρρητά τε τοῖσιν ἐχθ-
ροῖς τοῖς ἡμετέροις λέγουσ',
ἢ Μήδους ἐπάγουσι γῇ,
κερδῶν οὕνεκ' ἐπὶ βλάβῃ,
ἀσεβοῦσί τε τοὺς θεοὺς,
ἀδικοῦσί τε τὴν πόλιν.
ἀλλ' ὦ παγκρατὲς [εὐμενὲς]
Ζεῦ, ταῦτα κυρώσειας, ὥσθ'
ἡμῖν θεοὺς παραστατεῖν
καίπερ γυναιξὶν οὔσαις.
ΚΗ. ἄκουε πᾶς. ἔδοξε τῇ βουλῇ τάδε
τῇ τῶν γυναικῶν· Τιμόκλει' ἐπεστάτει,

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they are followed by eleven lines in the glyconic metre, which is itself a branch of the choriambic. See the Introduction to the Frogs, pp. xxxii, xxxiii.

355. ὅσαις προσήκει] The Scholiast rightly explains the passage; ὅσαις δὲ προσήκει τὰ ἄριστα λέγειν, ταύτας νικᾶν λεγούσας, *that* their *speeches may win to whom it appertains to speak what is best*, that is, *to give the best advice.* With προσήκει we must understand λέγειν. This omission of the infinitive is very common, and many examples will be found in the Oxford Lexicon s.v. προσήκω.

363. τἀπόρρητα] The original fulmination was doubtless aimed at men who exported contraband of war for the service of the enemy (Frogs 362), but it is here diverted, as the word λέγουσι shows, to women who divulge to strangers the incommunicable secrets of the Thesmophorian festival (Eccl. 442).

367. τε τοὺς θεοὺς] I have added these words, which seem required by both the sense and the metre. The MS. reading, which with slight alteration is retained by the editors, is ἀσεβοῦσιν ἀδικοῦσίν τε τὴν πόλιν. After παγκρατὲς, in line 368, a cretic foot commencing with a vowel, has dropped out. Like its ten predecessors, the line was originally in the glyconic metre, and I have inserted εὐμενὲς in brackets, rather to show a possible, than as thinking it the true, completion of the line. Indeed, I am not sure whether ὄλβιε might not be more suitable.

372. ἔδοξε τῇ βουλῇ κ.τ.λ.] This is quite in the regular form. Thus in the

Λύσιλλ' ἐγραμμάτευεν, εἶπε Σωστράτη·
ἐκκλησίαν ποιεῖν ἕωθεν τῇ Μέσῃ
τῶν Θεσμοφορίων, ᾗ μάλισθ' ἡμῖν σχολή,
καὶ χρηματίζειν πρῶτα περὶ Εὐριπίδου,
ὅ τι χρὴ παθεῖν ἐκεῖνον· ἀδικεῖν γὰρ δοκεῖ
ἡμῖν ἁπάσαις. τίς ἀγορεύειν βούλεται;
ΓΥ. Α. ἐγώ. ΚΗ. περίθου νυν τόνδε πρῶτον πρὶν λέγειν.

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armistice which preceded the Peace of Nicias, we read ἔδοξε τῷ Δήμῳ· Ἀκάμαντις ἐπρυτάνευε (*Acamantis was the* φυλὴ πρυτανεύουσα), Φαίνιππος ἐγραμμάτευε, Νικιάδης ἐπεστάτει, Λάχης εἶπε, τύχῃ ἀγαθῇ τῇ Ἀθηναίων, ποιεῖσθαι τὴν ἐκεχειρίαν κ.τ.λ. Thuc. iv. 118. The ἐπιστάτης was the President of the Prytanes, and in that capacity put the motion to the vote; the γραμματεὺς was their secretary, who was responsible for the accurate drawing up of the decree: Laches in Thucydides, and Sostrata here, are of course the movers of the respective resolutions. The suggestion of Fritzsche that under the names of Timocleia, Lysilla, and Sostrata, Aristophanes is satirizing three effeminate citizens named respectively Timocles, Lysicles (Knights 765), and Sostratus (Clouds 678) is perhaps more ingenious than probable. Satire of that kind would be out of harmony with the general tone of the present passage.

375. τῇ Μέσῃ] *The Intermediate day.* See the note on 80 supra. On the words ᾗ μάλισθ' ἡμῖν σχολή, the Scholiast observes ἐν γὰρ ταῖς ἄλλαις ἡμέραις περὶ τὰς θυσίας γίνονται.

377. χρηματίζειν] *To transact business, to discuss.* λόγους διδόναι ἀλλήλοις.—Scholiast. It is the regular term for "transacting business" in the Assembly. See, for example, the passage cited from Isocrates in the note on 336 supra.

378. ἀδικεῖν δοκεῖ] *We all adjudge him to be guilty.* See Birds 1585, Lysias (adv. Andoc. 14, adv. Nicom. 1, for Polystratus 16), Lives of the Ten Orators (Andoc. 9).

379. τίς ἀγορεύειν βούλεται;] This was the recognized formula, by which the κῆρυξ invited the citizens to commence the debate, τὸ κάλλιστον καὶ σωφρονέστατον κήρυγμα τῶν ἐν τῇ πόλει, as Aeschines calls it (adv. Ctes. 4). Aristophanes repeats it Ach. 45, Eccl. 130. In a famous passage of the De Corona (218–23) Demosthenes is describing the stupefaction of the Athenians, when the news of the seizure of Elateia by Philip of Macedon had awakened them to a sense of his real designs and their own most imminent peril. "The κῆρυξ," says he, "put the question τίς ἀγορεύειν βούλεται; and no one answered: yea, though he put it again and again, yet no man arose, though all the generals were there, and all the orators, and the fatherland was calling with one voice for some one to come forward

σίγα, σιώπα, πρόσεχε τὸν νοῦν· χρέμπτεται γὰρ ἤδη
ὅπερ ποιοῦσ' οἱ ῥήτορες. μακρὰν ἔοικε λέξειν.
ΓΥ. Α. φιλοτιμίᾳ μὲν οὐδεμιᾷ μὰ τὼ θεὼ
λέξουσ' ἀνέστην, ὦ γυναῖκες· ἀλλὰ γὰρ
βαρέως φέρω τάλαινα, πολὺν ἤδη χρόνον
προπηλακιζομένας ὁρῶσ' ὑμᾶς ὑπὸ
Εὐριπίδου τοῦ τῆς λαχανοπωλητρίας,

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and speak to save her." See Lucian's Zeus Trag. 18, Deorum Ecclesia ad init.

380. τόνδε] ἀντὶ τοῦ στέφανον. ἔθος γὰρ ἦν τοῖς λέγουσι στεφανοῦσθαι πρῶτον.—Scholiast. See Birds 463, Eccl. 131, 148, 163, 171.

381. σίγα κ.τ.λ.] Compare the third line of the Prologue to the Paenulus of Plautus, *sileteque, et tacete, atque animum advortite.* χρέμπτεται, *expectorates, clears her throat*; "a slight expectoration, just like what one makes before beginning a long speech." Woodstock, chap. 5.

383. φιλοτιμίᾳ] The Crieress now leaves the stage and the "First Woman" commences her speech. Here, and nowhere else, the MSS. and Scholiast prefix καλλιλεξία to ΓΥΝΗ, meaning it, apparently, for the name of the lady, and not as a compliment to her eloquence. On the other hand there is, as Fritzsche observes, some ground for supposing that Aristophanes intended the speaker's name to be Mica (infra 760); since the Woman who was robbed of her baby was probably she whose baby had previously appeared on the stage (infra 608, 609); and this was almost certainly the "First Woman." And anyhow it seems better to retain that general appellation for the present speaker. She delivers an able and well-considered speech to show how greatly the position of Athenian wives has been worsened by the attacks of Euripides. Not that she denies the justice of those attacks: she objects to them not because they are untrue, but because they are true: because he has put the husband up to his wife's peccadilloes, and so has prevented their repetition.

386. ὑμᾶς] Observe the speaker's rhetorical artifice. She begins as if she were seeking to redress merely the grievances of her audience: though she very quickly glides into the admission that their grievances are also her own.

387. λαχανοπωλητρίας] *The market-gardener's son: the son of the vegetable-seller.* The trade of Cleito, the dramatist's mother, was a favourite jest with the Comic poets; and in Aristophanes it pervades the allusions to Euripides from his earliest appearance in the Acharnians to his latest appearance in the Frogs. See the note on Frogs 840.

καὶ πολλὰ καὶ παντοῖ᾽ ἀκουούσας κακά.
τί γὰρ οὗτος ἡμᾶς οὐκ ἐπισμῇ τῶν κακῶν;
ποῦ δ᾽ οὐχὶ διαβέβληχ᾽, ὅπουπερ ἐμβραχὺ
εἰσὶν θεαταὶ καὶ τραγῳδοὶ καὶ χοροί,
τὰς μυχοτρόπους, τὰς ἀνδρεραστρίας καλῶν,
τὰς οἰνοπότιδας, τὰς προδότιδας, τὰς λάλους,
τὰς οὐδὲν ὑγιές, τὰς μέγ᾽ ἀνδράσιν κακόν·
ὥστ᾽ εὐθὺς εἰσιόντες ἀπὸ τῶν ἰκρίων
ὑποβλέπουσ᾽ ἡμᾶς σκοποῦνταί τ᾽ εὐθέως
μὴ μοιχὸς ἔνδον ᾖ τις ἀποκεκρυμμένος.

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389. ἐπισμῇ] *Besmears us with.* ἐπιχρίει, ἐπιξύει. σμῆξαι δέ ἐστι τὸ τὸν ῥύπον ἐπιξύσαι.—Scholiast. The lines which follow are well explained by Bisetus, ἵνα δὲ διὰ βραχέων καὶ συντόμως τὸ πᾶν εἴπω, ποῦ ποτε εἰσὶ θεαταί, καὶ τραγῳδοὶ καὶ χοροί, ὅπου ἡμᾶς ὁ Εὐριπίδης οὐ διαβέβληκεν;

392. μυχοτρόπους] She now proceeds to enumerate some of the names which Euripides has applied to the women. By μυχοτρόπους we are to understand *unfathomable, impenetrable, shrouding their moods in mystery*; and so, *deceitful, hypocritical*; τὰς τοὺς τρόπους ἐν μυχῷ ἐχούσας, τὰς κρυπτούσας τοὺς ἑαυτῶν τρόπους ἐν μυχοῖς ἵνα μὴ γνωσθῶσι· τουτέστι τὰς δυσγνώστους.—Bisetus. *clandestinis moribus praeditas, sive subdolas, fallaces.* —Kuster. μυχὸς was a favourite word of Euripides, and he may well have applied it to the depths of a woman's mind.

394. τὰς οὐδὲν ὑγιές] scilicet οὔσας, *no good, good for nothings.* The expression οὐδὲν (or μηδὲν) ὑγιὲς occurs once in the Acharnians, once in the Ecclesiazusae, twice in the present Play (here and 636 infra), and no less than seven times in the Plutus.

395. ἰκρίων] *From the benches*, that is, *from the theatre.* ἴκρια properly means *wooden planks*, and is commonly employed in Homer to describe the planks of a ship's deck. At Athens the word signified the wooden benches or rows, on which before the Theatre of Dionysus in which these Comedies were exhibited was erected, the audience were seated at the dramatic performances; ἀφ᾽ ὧν ἐθεῶντο τοὺς Διονυσιακοὺς ἀγῶνας, πρὶν ἢ κατασκευασθῆναι τὸ τοῦ Διονύσου θέατρον.—Photius s.v. So the Scholiast here, Hesychius and Suidas s.v., Eustathius on Od. iii. 350, and other grammarians. In the time of Aristophanes the seats were of stone, but the old name was retained.

396. ὑποβλέπουσι] *Look at us keenly and suspiciously*, glancing up from under their bent brows. See Lysistrata 519.

401. στέφανον] Now-a-days, if a woman is found merely weaving a chaplet, she is suspected of weaving it for some

δρᾶσαι δ᾽ ἔθ᾽ ἡμῖν οὐδὲν ὥσπερ καὶ πρὸ τοῦ
ἔξεστι· τοιαῦθ᾽ οὗτος ἐδίδαξεν κακὰ
τοὺς ἄνδρας ἡμῶν· ὥστ᾽ ἐάν τις νῦν πλέκῃ
γυνὴ στέφανον, ἐρᾶν δοκεῖ· κἂν ἐκβάλῃ
σκεῦός τι κατὰ τὴν οἰκίαν πλανωμένη,
ἀνὴρ ἐρωτᾷ, ‘τῷ κατέαγεν ἡ χύτρα;
οὐκ ἔσθ᾽ ὅπως οὐ τῷ Κορινθίῳ ξένῳ.’
κάμνει κόρη τις; εὐθὺς ἀδελφὸς λέγει,
‘τὸ χρῶμα τοῦτό μ᾽ οὐκ ἀρέσκει τῆς κόρης.’

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young reveller, and is charged with being in love. The speaker is selecting certain examples of the injury occasioned to women by the teaching of Euripides; and we may feel sure that in every instance there is an allusion to some particular scene or sentiment in the Euripidean drama.

404. *τῷ Κορινθίῳ ξένῳ*] *ἐκ Σθενεβοίας Εὐριπίδου.*—Scholiast. The "Corinthian stranger" is, of course, Bellerophon. "The ancients," says Athenaeus (x. chap. 30), "assigned to their dead friends the morsels of food which fell from their table; whence Euripides too says of Stheneboea, when she thought that Bellerophon was dead, *Nothing that falls escapes her wistful eyes, 'That's for our friend from Corinth,' quick she cries.*

πεσὸν δέ νιν λέληθεν οὐδὲν ἐκ χερός·
ἀλλ᾽ εὐθὺς αὐδᾷ ‘Τῷ Κορινθίῳ ξένῳ.’"

But Athenaeus is apparently mistaken in connecting these lines with the superstition about the dead. Long before there was any question of Bellerophon's death, the love of Stheneboea had turned into hatred: it is not a case of food falling from the table, but of some article dropped from the hand. Aristophanes treats it here as a pitcher dropped by a woman not sitting at table, but perambulating the house, and makes the ejaculation, like that ascribed to Myrrhina in Lys. 856, refer not to a dead, but to a living lover. And it seems to me that the lines were spoken by some go-between, like the old nurse in the Hippolytus, trying to kindle love in Bellerophon's breast by detailing the passion which is consuming her mistress. This may be one of the scenes to which Aeschylus is referring in Frogs 1051.

406. *τὸ χρῶμα κ.τ.λ.*] Though the line, as its metre shows, is not verbally taken from a Tragic Play, yet doubtless it represents some passage of Euripides: not indeed from the Aeolus, as Fritzsche suggests, since there the brother was the corrupter, and not (as here) the suspicious guardian, of his sister's innocence.

εἶεν, γυνή τις ὑποβαλέσθαι βούλεται
ἀποροῦσα παίδων, οὐδὲ τοῦτ' ἔστιν λαθεῖν,
ἄνδρες γὰρ ἤδη παρακάθηνται πλησίον.
πρὸς τοὺς γέροντάς θ', οἳ πρὸ τοῦ τὰς μείρακας
ἤγοντο, διαβέβληκεν, ὥστ' οὐδεὶς γέρων
γαμεῖν θέλει γυναῖκα διὰ τοὔπος τοδί,
"δέσποινα γὰρ γέροντι νυμφίῳ γυνή."
εἶτα διὰ τοῦτον ταῖς γυναικωνίτισιν

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407. ὑποβαλέσθαι] to foist off a supposititious child as her own: to pretend to give birth to a child, which is really somebody else's child, secretly smuggled into her bed. See the note on 340 supra. She is really making the very charges, which create such indignation when Mnesilochus makes them, with regard to the conduct of the women.

413. δέσποινα . . . γυνή] This line is cited by Stobaeus (lxxi. 1) from the Phoenix of Euripides. He was not the only poet who gave utterance to this sentiment. See Athenaeus xiii. chap. 9.

414. διὰ τοῦτον] *through him*; by reason of his teaching. Bergler thinks, with great probability, that the speaker is alluding to the Danae of Euripides, where the heroine was certainly represented as guarded by bolts and bars and seals; and as to the watch-dogs, Fritsche refers to the commencement of Horace's Ode (iii. 16) "Inclusam Danaen turris aenea Robustaeque fores et *vigilum canum Tristes excubiae* munierant satis Nocturnis ab adulteris," where the precautions described are very possibly borrowed from the Attic tragedy.

416. Μολοττικούς] Aristotle (de Animal. Hist. ix. 1) mentions two well-known breeds of Molossian dogs: (1) hounds for sporting, which however, he says, were not in any special manner distinguished from other sporting dogs, and (2) the large, powerful, and courageous sheep-dogs, which are the "Molossian dogs" of literature. *Veloces Spartae catulos, acremque Molossum, Pasce sero pingui; nunquam custodibus illis Nocturnum stabulis furem, incursusque luporum, Aut impacatos a tergo horrebis Iberos*, Virgil, Georg. iii. 405. *Molossus, aut fulvus Lacon, Amica vis pastoribus*, Horace, Epodes, vi. 5. *domus alta Molossis Personuit canibus*, Id. Sat. II. vi. 114. It is, of course, to these vigilant watch-dogs that the speaker is here referring.

417. μορμολυκεῖα] The word here signifies *real* terrors, but it generally stands for make-believe fictitious terrors got up to frighten children; τὰ φοβερὰ τοῖς παισὶ προσωπεῖα, Timaeus, where see Ruhnken's note. Such was the equipment of Death in Tennyson's "Gareth and Lynette." So in the Phaedo, chap. 24, "Assume, Socrates," says Cebes, "that we are afraid of

σφραγῖδας ἐπιβάλλουσιν ἤδη καὶ μοχλούς,
τηροῦντες ἡμᾶς, καὶ προσέτι Μολοττικοὺς
τρέφουσι, μορμολυκεῖα τοῖς μοιχοῖς, κύνας.
καὶ ταῦτα μὲν ξυγγνώσθ'· ἃ δ' ἦν ἡμῖν πρὸ τοῦ
αὐταῖς ταμιεῦσαι καὶ προαιρούσαις λαβεῖν
ἄλφιτον, ἔλαιον, οἶνον, οὐδὲ ταῦτ' ἔτι
ἔξεστιν. οἱ γὰρ ἄνδρες ἤδη κλειδία

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death, or rather not we, but the child within us" (the child's heart within the man's), "and teach that child not to be frightened at death, ὥσπερ τὰ μορμολυκεῖα." So St. Ambrose, willing to die a martyr's death, despised the threats of the tyrant, μορμολυκεῖα γὰρ ὑπέλαβε ταῦτα, μειρακυλλίοις ὑπό τινων προσφερόμενα, Theodoret H. E. v. 13. παίδων μορμολυκεῖα, St. Chrys. Hom. in Matth. xxviii (336 D).

419. ταμιεῦσαι] *to cater for ourselves.* οὐκέτι ἐμοὶ ταμιεύσεις, Knights 948. καὶ προαιρούσαις λαβεῖν, *and pick out and take* corn and wine and oil. For προαιρεῖν in the sense of *e penu aliquid promere* Kuster refers to the Characters of Theophrastus, [περὶ ἀγροικίας] προαιρῶν δέ τι ἐκ τοῦ ταμιείου κ.τ.λ. and Casaubon's note there. Here the orator comes to their chief grievance against Euripides. His other offences might possibly be condoned, but no pardon can be extended to the man whose teaching has put a stop to these little pilferings from the household stores. See Eccl. 15 and the note there.

421. κλειδία] Pliny (N.H. vii. 57) attributes the invention of the key to Theodorus of Samos, apparently a contemporary of Solon; though there is much doubt as to his date, and also whether there were not more artists than one bearing that name. The earliest keys were very simple, the part which turned the lock being merely a flat piece of wood without any division: μονοβάλανα, the Scholiast calls them. But soon locks were framed with complicated wards, and keys with complicated *steps* as they are now technically called; *teeth*, as the ancients called them; γομφίους, οὓς ἡμεῖς ὀδόντας, says the Scholiast; "seu reserat fixo dente puella fores," Tibullus, I. ii. 18. See Frogs 572. The Laconian keys enjoyed a great celebrity, and are frequently mentioned by ancient writers: περιβόητοί εἰσιν αἱ Λακωνικαὶ κλεῖδες, the Scholiast tells us. And he cites a line from Menander's Μισούμενος ("The man who was hated") Λακωνικὴ κλείς ἐστιν ὥς ἔοικέ μοι περιοιστέα. And Brunck refers to Plautus, Mostellaria, II. i. 57, where Tranio says (in trochaics), "clavem mihi harunce aedium Laconicam | Jam jube efferri intus; hasce ego aedes occludam foris." It is interesting to observe that according to Plutarch (Romulus, chap. 22) κλειδῶν ὑποβολὴ was

αὐτοὶ φοροῦσι, κρυπτὰ, κακοηθέστατα,
Λακωνίκ' ἄττα, τρεῖς ἔχοντα γομφίους.
πρὸ τοῦ μὲν οὐκ ἦν ἀλλ' ὑποῖξαι τὴν θύραν
ποιησαμέναισι δακτύλιον τριωβόλου,
νῦν δ' οὗτος αὐτοὺς ᾠκότριψ Εὐριπίδης
ἐδίδαξε θριπήδεστ' ἔχειν σφραγίδια
ἐξαψαμένους. νῦν οὖν ἐμοὶ τούτῳ δοκεῖ
ὄλεθρόν τιν' ἡμᾶς κυρκανᾶν ἁμωσγέπως,
ἢ φαρμάκοισιν ἢ μιᾷ γέ τῳ τέχνῃ,

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one of the three causes for which Romulus allowed a husband to divorce his wife. The old-fashioned locks were easily picked, but with these intricate steps and wards it became quite another matter.

422. κρυπτά] Fritzsche, referring to Iliad xiv. 168, and Eustathius's commentary thereon, thinks that the key itself was inclosed in a case of wood, or some other material; but more probably the word here means merely *secret, private.*

424. οὐκ ἦν ἀλλ'] *we had only to pick,* we had nothing to do but to pick. I have substituted οὐκ for οὖν, which did not seem to make sense.

425. δακτύλιον] *a signet-ring,* in imitation of their husbands': σφραγίδιον παραπλήσιον ᾧ ἐσφράγιζεν ὁ ἀνήρ.—Scholiast. Athenian husbands were accustomed not only to *lock* the storehouse door, but for greater security to affix their seal as well. Till now, Athenian wives could laugh at these precautions. They could easily open the lock, whilst they could buy a seal-ring for three obols, and replace the husband's broken seal by an exactly similar impression. But now, thanks to the teaching of Euripides, the husband used a complicated lock and key, which defied all the efforts of the wife; and instead of the old plain seal, he now wore a "worm-eaten seal" which it was quite impossible to imitate. It was thought of such importance that a signet-ring should not be imitated, that according to Diog. Laert. (Solon 57) Solon required the engraver to destroy the die of every ring he sold. The ancients used not sealing-wax, but a tenacious clay, γῆν σημαντρίδα, Hdt. ii. 38. ῥύπους, Lysistrata 1198.

427. θριπήδεστ'] *worm-eaten.* The word is not employed metaphorically, as might be supposed, of an intricate design for a seal. There is abundance of authority to show that the ancients did, in reality, use pieces of worm-eaten wood for their seals. Kuster refers to Eustathius on Odyssey i. 150 and Tzetzes on Lycophron's Cassandra 508, in both of which passages the fact is plainly stated. See also Hesychius s. v. θριπόβρωτος. The participle ἐξ-

ὅπως ἀπολεῖται. ταῦτ' ἐγὼ φανερῶς λέγω,
τὰ δ' ἄλλα μετὰ τῆς γραμματέως συγγράψομαι.

ΧΟ. οὔποτε ταύτης ἤκουσα
πολυπλοκωτέρας γυναικὸς
οὐδὲ δεινότερον λεγούσης.
πάντα γὰρ λέγει δίκαια,
πάσας δ' ἰδέας ἐξετάζει,
πάντα δ' ἐβάστασεν, πυκνῶς τε

αψαμένους seems simply to mean "wearing on their fingers." Deinarchus, in his speech against Demosthenes, 37, accuses his opponent of parading about the streets in pomp and luxury, *χρυσὸν ἐκ τῶν δακτύλων ἀναψάμενος*, in the midst of his country's misfortunes.

432. *τῆς γραμματέως*] *the clerkess.* This was the *γραμματεὺς τοῦ δήμου*, the clerk who attended the Assembly, not necessarily the same person as the *γραμματεὺς τῆς βουλῆς* mentioned supra 374. The mover of a resolution either brought it ready written, or drew it up with the assistance of the *γραμματεὺς* in the Assembly itself. See Schömann, De Comitiis i. 11. And see the last words of the oration, attributed to Demosthenes, de Foedere Alexandrino. In the latter alternative the mover was said *συγγράφεσθαι* (as here *συγγράψομαι*), but the Oxford Lexicographers appear to be mistaken in saying that this sense is confined to the Middle, since the Psephism of Demophantus (as to which see the note on 331 supra) commences *Ἔδοξε τῇ βουλῇ καὶ τῷ Δήμῳ. Αἰαντὶς ἐπρυτάνευε, Κλεογένης ἐγραμμάτευε, Βοηθὸς ἐπεστάτει. τάδε Δημόφαντος συνέγραψεν.*

433. *οὔποτε κ.τ.λ.*] The Chorus here, like the Chorus in Wasps 631, and other Choruses elsewhere, indulge in a little song of triumph on the skill and eloquence of their advocate. Each of the three speeches here delivered is followed by a short lyric: the first and third being antistrophical to each other; whilst the second, which is considerably the shortest of the three, is, as Enger observes, a sort of *μεσῳδός*. In the strophe and antistrophe the opening line is spondaic, and all the rest trochaic; in the mesode all the lines are trochaic.

434. *πολυπλοκωτέρας*] The repetition of this word in the mesode makes it evident that the poet is ridiculing its application by Euripides, in some lost drama, to the intricate wiles of a woman's mind. In his extant Tragedies, *πολύπλοκον*, *many-woven*, is applied to the coils of a serpent (Medea 481) and the "shifting maze of the draughts" (Iph. in Aul. 197, Way's translation).

437. *ἐβάστασεν*] *weighed, pondered.* Such an expression as *φρενὶ*, which the

ποικίλους λόγους ἀνεῦρεν
εὖ διεζητημένους·
ὥστ' ἂν εἰ λέγοι παρ' αὐτὴν
Ξενοκλέης ὁ Καρκίνου, δο-
κεῖν ἂν αὐτὸν, ὡς ἐγᾦμαι,
πᾶσιν ὑμῖν
ἄντικρυς μηδὲν λέγειν.

ΓΥ. Β. ὀλίγων μὲν ἕνεκ' αὐτὴ παρῆλθον ῥημάτων.
τὰ μὲν γὰρ ἄλλ' αὕτη κατηγόρηκεν εὖ·

MSS. add here to the destruction of the metre, or ἐν γνώμᾳ, which Aeschylus adds in Prometheus 906, to which Bergler refers, is not essential to this meaning of the word. Suidas, s. v. βαστάσας, to which Kuster refers, explains that participle by δοκιμάσας, and cites four lines from Eupolis:

(A) ἄγε δή, πότερα βούλεσθε τὴν νῦν διάθεσιν
ᾠδῆς ἀκούειν ἢ τὸν ἀρχαῖον τρόπον;
(B) ἀμφότερ' ἐρεῖς· ἐγὼ δ' ἀκούσας, τὸν τρόπον
ἵν ἂν δοκῇ μοι βαστάσας αἱρήσομαι.

441. Ξενοκλέης] See the note on 168 supra. In saying that, by the side of the eloquent lady whose praise they are singing, he would seem to talk nonsense, the Chorus probably mean to imply that this is what he always does.

443. ὀλίγων μὲν ἕνεκ'] Another woman now comes forward, to second the remarks of the First speaker. She is not an eloquent orator like her predecessor; nor does she even allude to the Poet's attacks upon womankind. Her grievance is like that of Demetrius the silversmith in the Acts of the Apostles. A poor hard-working widow, she had earned a scanty livelihood for herself and her children by plaiting myrtle-chaplets for the worship of the Gods, but Euripides, by persuading the people that there are no Gods, has well-nigh ruined her trade. Having unfolded her plain unvarnished tale, she forthwith leaves the Assembly, and returns to her chaplet-plaiting in the myrtle-market. I have inserted μὲν, which is omitted in the MSS., probably because the following word commences with ἕν-. It is, however, necessary to the metre, and is found in the same position in both the other speeches (supra 383, infra 466), and indeed in very many speeches in Thucydides and Xenophon. Other editors supply the missing syllable in other ways.

446. ἐν Κύπρῳ] She does not inform us how he came to be in Cyprus; but

ἃ δ' ἐγὼ πέπονθα, ταῦτα λέξαι βούλομαι.
ἐμοὶ γὰρ ἀνὴρ ἀπέθανεν μὲν ἐν Κύπρῳ,
παιδάρια πέντε καταλιπὼν, ἁγὼ μόλις
στεφανηπλοκοῦσ' ἔβοσκον ἐν ταῖς μυρρίναις.
τέως μὲν οὖν ἀλλ' ἡμικάκως ἐβοσκόμην·
νῦν δ' οὗτος ἐν ταῖσιν τραγῳδίαις ποιῶν
τοὺς ἄνδρας ἀναπέπεικεν οὐκ εἶναι θεούς·
ὥστ' οὐκέτ' ἐμπολῶμεν οὐδ' εἰς ἥμισυ.
νῦν οὖν ἁπάσαισιν παραινῶ καὶ λέγω
τοῦτον κολάσαι τὸν ἄνδρα πολλῶν οὕνεκα·

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possibly the enlightened and beneficent rule of Evagoras was already beginning to attract Athenians thither; or there may have been some military operations there, in which the Athenians took part, subsequent to the expedition of Cimon about forty years before the date of this Play.

448. ἐν ταῖς μυρρίναις] *In the myrtle-market.* See the note on Wasps 789. She plaited her coronals in the myrtle-market, because it was of myrtle that she made them, διὰ μυρρινῶν στεφάνους ποιοῦσα.—Scholiast. The myrtle crown was prominent in divine worship, and especially in the worship of Demeter and Persephone. See the note on Frogs 323. And indeed there was but one shrine, whether in Greece or in Rome, to which the myrtle was a stranger. That exception was the shrine of the Bona Dea, an exception so remarkable that Plutarch in the twentieth of his "Roman Problems" thought it necessary to inquire into its origin: διὰ τί τῇ γυναικείᾳ θεῷ ἣν 'Αγαθὴν καλοῦσι, κοσμοῦσαι σηκὸν αἱ γυναῖκες οἴκοι, μυρσίνας οὐκ εἰσφέρουσιν; His own solution is that the myrtle, being sacred to Aphrodite, was unacceptable to the pure and virgin goddess.

449. τέως] *Up to this time* (that is, till Euripides came, cf. Frogs 989) *I maintained myself* (Knights 1258) *though in a very poor way.* In the preceding line it was ἔβοσκον, *I maintained my children*; here it is ἐβοσκόμην, *I maintained myself and children.* τέως, as Timaeus says in his Platonic Lexicon, means ἕως τινὸς, *up to a certain date.* See the scene in the Phaedo, when Socrates drinks the hemlock; τέως μὲν, says the narrator, "*up to that time* we had managed to restrain our tears: but when we saw him drinking, our tears, in spite of ourselves, fell down like rain."

451. οὐκ εἶναι θεούς] It will be sufficient to refer, with Bergler, to a passage in the poet's Bellerophon, preserved by Justin Martyr, which commences Φησίν τις εἶναι δῆτ' ἐν οὐρανῷ θεούς; οὐκ εἰσὶν, οὐκ εἴσ'.—Fragment x in Wagner's collection.

ἄγρια γὰρ ἡμᾶς, ὦ γυναῖκες, δρᾷ κακά,
ἅτ᾽ ἐν ἀγρίοισι τοῖς λαχάνοις αὐτὸς τραφείς.
ἀλλ᾽ εἰς ἀγορὰν ἄπειμι· δεῖ γὰρ ἀνδράσιν
πλέξαι στεφάνους συνθηματιαίους εἴκοσιν.

ΧΟ. *ἕτερον αὖ τι λῆμα τοῦτο,*
κομψότερον ἔτ᾽ ἢ τὸ πρότερον,
ἀναπέφηνεν.
οἷα κατεστωμύλατο
οὐκ ἄκαιρα, φρένας ἔχουσα
καὶ πολύπλοκον αὖ νόημ᾽, οὐδ᾽
ἀσύνετ᾽, ἀλλὰ πιθανὰ πάντα.

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455. *ἄγρια*] *ἄγρια κακά*, *savage injuries*, *ἄγρια λάχανα*, *wild pot-herbs*, alluding, of course, to the trade of the poet's mother, *τῆς λαχανοπωλητρίας*. *ἄγρια κακά* is so peculiar an expression that Enger supposes the speaker to be referring to a line of Euripides, *γυνή τε πάντων ἀγριώτατον κακόν* (Phoenix, Fragm. xi, Wagner).

458. *συνθηματιαίους*] *ordered*, *bespoken*, *which I have undertaken to supply*, the subject of a *σύνθημα* or contract; *οὓς ἡμεῖς ἐκδοτικοὺς λέγομεν*. — Scholiast. Athenaeus (xv. 26), quoting the present line, says, *συνθηματιαῖοι στέφανοι· ἠργολαβημένοι καὶ ἐκδόσιμοι*. And to the like effect Pollux, Hesychius, and Suidas.

459. *ἕτερον αὖ κ.τ.λ.*] The Chorus are not in a critical mood, and they attribute to the plain statement of the Second Woman even more subtle-mindedness and elegance than they had attributed to the elaborate oration of the First. With the parenthetical words *φρένας ἔχουσα καὶ νόημα* cf. 291 supra.

466–519. So soon as the Chorus have concluded their eulogy, Mnesilochus rises to address the assembly. His first words may remind the reader of the politic manner in which Xenophon commences his speech to the irritated soldiery at Byzantium; *ὅτι μὲν ὀργίζεσθε, ὦ ἄνδρες στρατιῶται, καὶ νομίζετε δεινὰ πάσχειν ἐξαπατώμενοι, οὐ θαυμάζω*. Like Xenophon too, he proceeds to argue that their irritation, though not surprising, is nevertheless unreasonable. For, says Mnesilochus, though Euripides does indeed write some unpleasant things about us, yet, between ourselves, we know that we deserve them all, and more; we are ever so much blacker than he paints us. As the courtesan in Truculentus (ii. 5) observes,

Cumque eam rem in corde agito, nimio minus perhibemur
Malae, quam sumus ingenio.

δεῖ δὲ ταύτης
τῆς ὕβρεως ἡμῖν τὸν ἄνδρα
περιφανῶς δοῦναι δίκην.

ΜΝ. τὸ μὲν, ὦ γυναῖκες, ὀξυθυμεῖσθαι σφόδρα
Εὐριπίδῃ, τοιαῦτ' ἀκουούσας κακὰ,
οὐ θαυμάσιόν ἐστ', οὐδ' ἐπιζεῖν τὴν χολήν.
καὐτὴ γὰρ ἔγωγ', οὕτως ὀναίμην τῶν τέκνων,
μισῶ τὸν ἄνδρ' ἐκεῖνον, εἰ μὴ μαίνομαι.
ὅμως δ' ἐν ἀλλήλαισι χρὴ δοῦναι λόγον·
αὐταὶ γάρ ἐσμεν, κοὐδεμί' ἔκφορος λόγου.

And then, with broad Plautine humour, he sketches a number of scandalous incidents of which Euripides had never dreamed. It is a very clever and witty speech, and Fritzsche can hardly find words to express his admiration of it. To him it is "plena facetiarum et PAENE DIVINA," and he adds, "ultima narratione a v. 502 nihil melius aut in suo genere praestantius ne optari quidem posse."

469. οὕτως ὀναίμην τῶν τέκνων] *So may I have joy of my children.* ἐπίτηδες, says the Scholiast, ὁ κηδεστὴς ὑπὲρ τὰς ἄλλας γυναῖκας γυναικίζεται ἵνα διὰ τούτου λάθῃ. In adjurations of this kind, a genitive such as τῶν τέκνων is frequently added to the simple οὕτως ὀναίμην. Ἱκετεύω, says Demosthenes to the judges in the voluble peroration of his second speech against Aphobus, Ἱκετεύω, ἀντιβολῶ, πρὸς παίδων, πρὸς γυναικῶν, πρὸς τῶν ὄντων ἀγαθῶν ὑμῖν, οὕτως ὄναισθε τούτων, μὴ περιΐδητέ με κ.τ.λ. So Lucian, Philopseudes 27 Καὶ ὁ Εὐκράτης, ὥσπερ ἀναμνησθεὶς πρὸς τὴν ὄψιν τῶν υἱέων, οὕτως ὀναίμην, ἔφη, τούτων (ἐπιβαλὼν αὐτοῖν τὴν χεῖρα) ὡς ἀληθῆ, ὦ Τυχιάδη, πρὸς σὲ ἐρῶ. So Synesius (Epistle 44), after giving to a friend some unpalatable advice, says, μὴ λόγον ἄλλως οἰηθῇς τὴν παραίνεσιν μηδὲ προσπαίζειν με νομίσῃς σαυτῷ· οὕτω τῆς ἱερᾶς φιλοσοφίας ὀναίμην καὶ προσέτι τῶν παίδων τῶν ἐμαυτοῦ· οὐκ ἂν μὴ φιλτάτῳ σοι τυγχάνοντι (*nisi tu mihi amicissimus fores*) συνεβούλευσά τι τοιοῦτον.

470. εἰ μὴ μαίνομαι] *I were mad else.* Clouds 660. δοῦναι λόγον, in the next line, means *to discuss the matter fairly and reasonably.*

472. αὐταὶ γάρ ἐσμεν] *For we are by ourselves*; ἀντὶ τοῦ μόναι.—Scholiast. So Acharnians 504. The phrase is a very common one, and I will only observe that it is found, exactly as here, in the recently discovered Mimes of Herondas, vi. 70.—κοὐδεμί' ἔκφορος λόγου. *And there is no blab,* no tell-tale, to reveal what we say; οὐδεμία ἐκφέρουσα τοὺς λόγους πρὸς τοὺς ἄνδρας.—Scholiast. Cf.

τί ταῦτ' ἔχουσαι 'κεῖνον αἰτιώμεθα
βαρέως τε φέρομεν, εἰ δύ' ἡμῶν ἢ τρία
κακὰ ξυνειδὼς εἶπε, δρώσας μυρία;
ἐγὼ γὰρ αὐτὴ πρῶτον, ἵνα μὴ ἄλλην λέγω,
ξύνοιδ' ἐμαυτῇ πολλὰ δείν'· ἐκεῖνο δ' οὖν
δεινότατον, ὅτε νύμφη μὲν ἦν τρεῖς ἡμέρας,
ὁ δ' ἀνὴρ παρ' ἐμοὶ 'καθεῦδεν· ἦν δ' ἐμοὶ φίλος,
ὅσπερ με διεκόρευσεν οὖσαν ἑπτέτιν.
οὗτος πόθῳ μου 'κνυεν ἐλθὼν τὴν θύραν·
κᾆτ' εὐθὺς ἔγνων· εἶτα καταβαίνω λάθρᾳ.
ὁ δ' ἀνὴρ ἐρωτᾷ "ποῖ σὺ καταβαίνεις;" "ὅποι;
στρόφος μ' ἔχει τὴν γαστέρ', ὦνερ, κὠδύνη·

Eccl. 443. It seems probable that Plato, in the last section of the Laches, is referring to this passage, and that we should there, as Fritzsche suggests, read οὐδεὶς γὰρ ἔκφορος λόγου (not λόγος).

473. τί ταῦτ' κ.τ.λ.] τί, as the Scholiast observes, stands for διὰ τί. There is a line in the Acharnians (τί ταῦτα τοὺς Λάκωνας αἰτιώμεθα; Ach. 514) so very similar to this, that some have supposed ταῦτα here, as there, to be governed by αἰτιώμεθα. But here ταῦτα seems rather to be connected with ἔχουσαι in the sense of οὕτως ἔχουσαι, *Why being thus situated* (or, in other words, *this being so*) *do we blame Euripides*?

480. ἑπτέτιν] For another instance of a child corrupted at this early age, Fritzsche refers to the story told by Tzetzes (at Lycophron's Cassandra 103) about Theseus and Helen. To which I may add Petronius, chap. 25.

482. καταβαίνω] It is plain that in the time of Aristophanes, as in the time of Homer, the θάλαμος, or bed-chamber of the master and mistress of the house, was in the ὑπερῷον or upper story. The "stealthy scratching of the finger-nail," τὸ κνῦμα τῶν δακτύλων (Eccl. 36) was a signal which the accomplice would understand, but which others would not even perceive.

484. στρόφος] *the gripes.* Peace 175, Plutus 1131.

486. κεδρίδας, ἄννηθον, σφάκον] *juniper-berries, anise, sage*; ὡς ἐπιτήδεια παῦσαι στρόφον, as the Scholiast says. He is preparing a remedy for his young wife's imaginary pains. All these plants are well known for their medicinal qualities. The *juniperus Lycia* is "used in alvine fluxes." Of anise (*pimpinella anisum*) "the seeds have been long used by physicians as aromatic and carminative; their chief use is in flatulencies, and in the gripes to which children are especially liable"; whilst sage (*salvia officinalis*) "as possessing a share of

ἐς τὸν κοπρῶν' οὖν ἔρχομαι." "βάδιζέ νυν."
κᾆθ' ὁ μὲν ἔτριβε κεδρίδας, ἄννηθον, σφάκον·
ἐγὼ δὲ καταχέασα τοῦ στροφέως ὕδωρ
ἐξῆλθον ὡς τὸν μοιχόν· εἶτ' ἠρειδόμην
παρὰ τὸν Ἀγυιᾶ, κύβδ' ἐχομένη τῆς δάφνης.
ταῦτ' οὐδεπώποτ' εἶφ', ὁρᾶτ', Εὐριπίδης·
οὐδ' ὡς ὑπὸ τῶν δούλων τε κὠρεωκόμων
σποδούμεθ', ἢν μὴ 'χωμεν ἕτερον, οὐ λέγει·
οὐδ' ὡς ὅταν μάλισθ' ὑπό του ληκώμεθα
τὴν νύχθ', ἕωθεν σκόροδα διαμασώμεθα,
ἵν' ὀσφρόμενος ἀνὴρ ἀπὸ τείχους εἰσιὼν
μηδὲν κακὸν δρᾶν ὑποτοπῆται. ταῦθ', ὁρᾷς,

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aromatic and astringent power, may prove a valuable tonic in a debility of the stomach." See Miller and Martyn's Dictionary. Hippocrates, in his second book περὶ διαίτης (vol. i, 686, ed. Kühn), says that ἄνηθον is στατικὸν, that is, an astringent, calculated to stop diarrhœa. And cf. Galen, περὶ ἁπλῶν φαρμάκων, vi. 45.

487. τοῦ στροφέως ὕδωρ] ἵνα ὀλισθηρὸς γενόμενος μὴ ψοφῇ.—Scholiast; to prevent the hinges creaking. Brunck refers to the passage with which Act I, scene 3, of the Curculio of Plautus commences, where the old woman says to the girl she is letting out of doors, *Go out softly, my own Planesium; take you heed that the hinges creak not; let not the opening doors be noisy; let not our master hear us go; stay, on the hinge I'll pour some water* (mane, suffundam aquulam).

489. παρὰ τὸν Ἀγυιᾶ] On the statue, or rather the obelisk, which was stationed in front of the house to represent the divine Waywarden Apollo, see the note on Wasps 875. It was natural that by its side should be planted the laurel of Apollo, *laurus nobilis*, our common sweet Bay. κύβδα, in a stooping posture, Knights 365, Peace 897.

491. ὀρεωκόμων] τῶν νῦν καλουμένων σταβλίτων, τῶν τοὺς οὐρῆας κομούντων.—Scholiast. Not only slaves, but the coarsest and most brutal of slaves. See in Diodorus Siculus xvi. 93 an account of the insult offered by Attalus to Pausanias, which led to the assassination of Philip of Macedon. And compare Juvenal vi. 331, 332.

495. ἀπὸ τείχους] For at this period of the war, all the citizens of Athens were constantly under arms, ἦσαν Ἀθηναῖοι πάντες ἀεὶ, οἱ μὲν ἐπὶ τείχει, οἱ δ' ἐν τάξει, τῶν ἐν Δεκελείᾳ πολεμίων ἕνεκα, ἐφ' ὅπλοις, Thuc. viii. 69. Cf. Lysistrata 558 seqq.

οὐπώποτ᾽ εἶπεν. εἰ δὲ Φαίδραν λοιδορεῖ,
ἡμῖν τί τοῦτ᾽ ἔστ᾽; οὐδ᾽ ἐκεῖν᾽ εἴρηκέ πω,
ὡς ἡ γυνὴ δεικνῦσα τἀνδρὶ τοὔγκυκλον
οἷόν γ᾽ ὑπ᾽ αὐγάς ἐστιν, ἐγκεκαλυμμένον
τὸν μοιχὸν ἐξέπεμψεν, οὐκ εἴρηκέ πω.
ἑτέραν δ᾽ ἐγᾦδ᾽ ἣ ᾽φασκεν ὠδίνειν γυνὴ
δέχ᾽ ἡμέρας, ἕως ἐπρίατο παιδίον·
ὁ δ᾽ ἀνὴρ περιῄρχετ᾽ ὠκυτόκι᾽ ὠνούμενος·
τὸ δ᾽ εἰσέφερε γραῦς ἐν χύτρᾳ τὸ παιδίον,
ἵνα μὴ βοῴη, κηρίῳ βεβυσμένον·

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500. *οἷόν γ᾽ ὑπ᾽ αὐγάς*] Many years ago it occurred to me that this was the easiest way of amending the unmetrical reading of the MSS. *ὑπ᾽ αὐγὰς οἷον.* I did not think it the right way, nor do I now think so; but as Bachmann has since proposed, and Velsen adopted, the amendment, I give it in the text as the nearest to the MS. reading. *ὑπ᾽ αὐγὰς* is a very familiar phrase, and many examples of its use are collected by Kuster and Fritzsche here and by Ruhnken and Hemsterhuys in their note on the Lexicon of Timaeus, s. v. *ὑπ᾽ αὐγάς.* However the very familiarity of the phrase may have led to its superseding here what I suspect to have been the true reading, *ὑπαυγὲς*, the conjecture of Bentley. But this is a mere question of language: the meaning of the passage is clear. The wife stretches out her new mantle for her husband to admire, holding it up that the sun's rays may fall upon it, whilst underneath its screen her lover slinks secretly away.

502. *ἑτέραν δ᾽ ἐγᾦδ᾽*] He winds up his speech with a story of the methods employed by a wife for palming off a supposititious child upon her too credulous husband. The practice has already been twice mentioned, supra 340, 407, and treated as something more common than blameworthy, but the shameless manner in which Mnesilochus unfolds the minutest details of the transaction arouses, we shall find, the most profound indignation amongst his audience.

504. *ὠκυτόκι᾽*] These were helps, mostly in the nature of amulets, employed by women in travail to procure a speedy and safe delivery. Theophrastus (H. P. ix. 9. 3) recommends the root of the cyclamen as an effective amulet for this purpose. Fritzsche quotes Phrynichus Bekkeri, pp. 74, 5 *ὠκυτόκιον· φάρμακόν τι, ὃ περιάπτουσι ταῖς κυϊσκομέναις ὑπὲρ τοῦ ταχέως τεκεῖν καὶ μὴ ἐν ταῖς ὠδῖσι διατρίβειν καὶ κάμνειν,* and Plutarch de solertia animalium, chap. 7 *οὐ μὴν δοτέον, ὥσπερ δυστοκούσαις γυναιξὶ, περιάψασθαι τοῖς φιλοσόφοις ὠκυτόκιον, ἵνα ῥᾳδίως καὶ ἀταλαιπώρως τὸ*

εἶθ' ὡς ἔνευσεν ἡ φέρουσ', εὐθὺς βοᾷ,
"ἄπελθ' ἄπελθ', ἤδη γὰρ ὦνέρ μοι δοκῶ
τέξειν· τὸ γὰρ ἦτρον τῆς χύτρας ἐλάκτισεν."
χὠ μὲν γεγηθὼς ἔτρεχεν, ἡ δ' ἐξέσπασεν
ἐκ τοῦ στόματος τοῦ παιδίου, τὸ δ' ἀνέκραγεν.
εἶθ' ἡ μιαρὰ γραῦς, ἣ 'φερεν τὸ παιδίον,
θεῖ μειδιῶσα πρὸς τὸν ἄνδρα καὶ λέγει,
"λέων λέων σοι γέγονεν, αὐτέκμαγμα σόν,
τά τ' ἄλλ' ἀπαξάπαντα καὶ τὸ πόσθιον

δίκαιον ἡμῖν ἀποτέκωσιν. All these passages refer to amulets. But the ὠκυτόκια which Galen (Περὶ εὐπορίστων ii. 26. 13) prescribes are potions and the like, such as βολβοὺς πικροὺς τρίψας διὰ γλυκέος, δὸς πιεῖν.

505. ἐν χύτρᾳ] ὅτι ἐν χύτρᾳ τὰ παιδία ἐξετίθεσαν.—Scholiast. The child however in the present case was not a foundling, but a baby purchased from its parents. It was brought to the house in a large earthen crock; and a piece of a honeycomb was placed in its mouth, which it could suck, and which would prevent it crying. Incidents of the present kind were frequent in the New Comedy, and were reproduced by the Roman comedians. See the story told by Phronesium in the Truculentus of Plautus ii. 4; and that concocted by Davus in the Andria of Terence:

missa est ancilla illico
obstetricem accersitum ad eam, et puerum ut adferret simul (iii. 2. 34).

509. τὸ ἦτρον τῆς χύτρας] δέον εἰπεῖν τὸ βρέφος τὸ ἦτρον τῆς μήτρας ἐλάκτισεν, εἶπε τῆς χύτρας, ἐπειδὴ ἐν χύτρᾳ εἰσῆλθε τὸ παιδίον. ἦτρον· τὸ κάλυμμα τῆς μήτρας, ὃ καλοῦμεν ἔλυτρον (Scholiast), *the membrane*, or *lining*, *of the womb*. It is difficult to determine whether these words form part of the wife's speech, or are the comment of Mnesilochus upon it; but on the whole I think that the former is the true interpretation. We have already been told that it was the midwife's signal which called forth the wife's exclamation: and to attribute it now to the babe's movement would be to give another and a contradictory reason for its occurrence. The substitution of χύτρας for μήτρας is purely comic, and is no real objection to putting the words into the woman's mouth.

510. ἐξέσπασεν] δηλονότι τὸ κηρίον.—Bisetus.

514. λέων] that is, a prodigy, a lionlike boy. αὐτέκμαγμα means *the very copy of yourself*; ἔκμαγμα being the

τῷ σῷ προσόμοιον, στρεβλὸν ὥσπερ κύτταρον."
ταῦτ' οὐ ποιοῦμεν τὰ κακά; νὴ τὴν Ἄρτεμιν
ἡμεῖς γε. κᾆτ' Εὐριπίδῃ θυμούμεθα,
οὐδὲν παθοῦσαι μεῖζον ἢ δεδράκαμεν;

ΧΟ. *τουτὶ μέντοι θαυμαστὸν,*
ὁπόθεν εὑρέθη τὸ χρῆμα,
χἤτις ἐξέθρεψε χώρα
τήνδε τὴν θρασεῖαν οὕτω.
τάδε γὰρ εἰπεῖν τὴν πανοῦργον
κατὰ τὸ φανερὸν ὧδ' ἀναιδῶς

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impression made by a seal upon the clay. Compare the language of Paulina in the Winter's Tale ii. 3. *κύτταρος* has many significations; the *cell* of a honeycomb, the *cup* of an acorn, the early *pine-cone* (*τὰ τῆς πίτυος προανθοῦντα στροβίλια*), &c. See the Scholiasts here and on Wasps 1111, Peace 199. The epithet *στρεβλὸν*, *twisted*, seems to show that in this passage it signifies a *pine-cone*.

517. *νὴ τὴν Ἄρτεμιν*] Mnesilochus does not forget, either here or in 569 infra, to use the women's oath; Lys. 435, 922, 949, infra 742, Eccl. 90, 136. He now concludes his speech with a quotation (the Scholiast tells us) from the Telephus of Euripides,

εἶτα δὴ θυμούμεθα
παθόντες οὐδὲν μᾶλλον ἢ δεδρακότες;

520–530. This little indignant outburst is, as we have already seen, the antistrophe to the triumphant eulogy with which the Chorus greeted the peroration of the First Woman's speech.

528. *τὴν παροιμίαν*] The proverb was *ὑπὸ παντὶ λίθῳ σκορπίος*, but the Chorus change *σκορπίος* into *ῥήτωρ*, to suit the occasion. Both in Athenaeus (xv. 50, Scol. 18) and in the Anthology (Scol. 15) we find the following scolium by Praxilla of Sicyon:

ὑπὸ παντὶ λίθῳ σκορπίος, ὦταῖρ', ὑποδύεται.
φράζευ μή σε βάλῃ· τῷ δ' ἀφανεῖ πᾶς ἕπεται δόλος.

The metre is that of the *Ἀδμήτου λόγον* scolium cited in Wasps 1238, which also is ascribed to Praxilla, a famous scolium-writer, and very partial to this particular metre. And Fritzsche is altogether mistaken in supposing that *ὑπὸ* in the first line does not suit the metre; the two syllables (technically called the *base*) which precede the choriambs may be of any quantity: and many examples in which both are short will be found in Gaisford's learned

οὐκ ἂν ᾠόμην ἐν ἡμῖν
οὐδὲ τολμῆσαί ποτ' ἄν.
ἀλλ' ἅπαν γένοιτ' ἂν ἤδη·
τὴν παροιμίαν δ' ἐπαινῶ
τὴν παλαιάν· ὑπὸ λίθῳ γὰρ
παντί που χρὴ
μὴ δάκῃ ῥήτωρ ἀθρεῖν.

ἀλλ' οὐ γάρ ἐστι τῶν ἀναισχύντων φύσει γυναικῶν
οὐδὲν κάκιον εἰς ἅπαντα πλὴν ἄρ' εἰ γυναῖκες.
ΓΥ. Α. *οὔ τοι μὰ τὴν Ἄγραυλον, ὦ γυναῖκες, εὖ φρονεῖτε,*

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notes to Hephaestion, chap. x. Nor can I agree with Fritzsche that the "ancient proverb," which is frequently cited by old writers, was derived from the scolium; it was doubtless the scolium which was derived from the proverb. The proverb is one of those illustrated by Erasmus, and he himself employs it in one of his letters to describe the alarm into which the educated classes of England had been thrown by the violent measures of King Henry VIII. After noticing the execution of Fisher and the imprisonment of More, he proceeds "Caeteri amici, qui me subinde literis et muneribus dignabantur, metu nec scribunt nec mittunt quicquam, neque quicquam a quoquam recipiunt, *quasi sub omni lapide dormiat scorpius.*" Epistle 1286, Erasmi Opera, Vol. iii, p. 1509.

529. *ὑπὸ λίθῳ*] The notion of G. Burges that by *λίθος* we are to understand *τὸ βῆμα τῆς πυκνὸς*, as in Peace 680 and elsewhere, though accepted by Fritzsche and Enger, seems to me manifestly wrong. The *ῥήτωρ* could not be *ὑπὸ τῷ λίθῳ*, though the audience might be. Eccl. 87.

532. *οὐδὲν κάκιον*] They are apparently quoting from the Melanippe Desmotis of Euripides *τῆς μὲν κακῆς κάκιον οὐδὲν γίγνεται Γυναικός.* Stobaeus lxix. 11. But the exception *πλὴν ἄρ' εἰ γυναῖκες* is tacked on by Aristophanes himself. The concluding word *γυναῖκες* is, of course, introduced *παρὰ προσδοκίαν.* The Chorus are casting about for some object whose vileness is greater than that of the most shameless woman; and the vilest object they can call to mind is—womankind in general.

533. *Ἄγραυλον*] Agraulus (otherwise *Ἄγλαυρος*), Herse and Pandrosus were the three daughters of Cecrops, and were famous in the old legends. We have *μὰ τὴν Ἄγραυλον* here, and *νὴ τὴν Πάνδροσον* (though the name there appears to belong to Artemis) in Lys. 439; but we nowhere have *μὰ* or *νὴ τὴν Ἕρσην.* And so the Scholiast observes, *κατὰ τῆς Ἀγραύλου ὤμνυον, κατὰ δὲ τῆς*

ἀλλ' ἢ πεφάρμαχθ', ἢ κακόν τι μέγα πεπόνθατ' ἄλλο,
ταύτην ἐᾶσαι τὴν φθόρον τοιαῦτα περιυβρίζειν
ἡμᾶς ἁπάσας. εἰ μὲν οὖν τις ἔστιν· εἰ δὲ μή, ἡμεῖς
αὐταί γε καὶ τὰ δουλάρια τέφραν ποθὲν λαβοῦσαι
ταύτης ἀποψιλώσομεν τὸν χοῖρον, ἵνα διδαχθῇ
γυνὴ γυναῖκας οὖσα μὴ κακῶς λέγειν τὸ λοιπόν.
ΜΝ. μὴ δῆτα τόν γε χοῖρον ὦ γυναῖκες. εἰ γὰρ οὔσης
παρρησίας κἀξὸν λέγειν ὅσαι πάρεσμεν ἀσταί,
εἶτ' εἶπον ἁγίγνωσκον ὑπὲρ Εὐριπίδου δίκαια,
διὰ τοῦτο τιλλομένην με δεῖ δοῦναι δίκην ὑφ' ὑμῶν;
ΓΥ. Α. οὐ γάρ σε δεῖ δοῦναι δίκην; ἥτις μόνη τέτληκας
ὑπὲρ ἀνδρὸς ἀντειπεῖν, ὃς ἡμᾶς πολλὰ κακὰ δέδρακεν

Πανδρόσου σπανιώτερον, κατὰ δὲ τῆς Ἕρσης οὐχ εὑρήκαμεν.

535. φθόρον] *This pest*; compare Knights 1151.

536. εἰ δὲ μή] *If any will help us to punish her* (συντιμωρεῖσθαι αὐτὸν βουλόμεναι.—Scholiast) *well; if not, we will do it ourselves*, that is, by ourselves. In the first branch of the sentence, she is referring to the audience; and this seems to be the meaning of the gloss, ἐπειδὴ ἐπὶ σκηνῆς εἰσίν. This elliptical mode of expression is technically called the σχῆμα ἀνανταπόδοτον. It occurs again in Plutus 468-470 (where many examples of the σχῆμα are collected by Kuster and Bergler) and in St. Luke's Gospel xiii. 9.

537. τέφραν] "Ad vulsuram utuntur cinere, ut pili firmius prehendi possint. Cf. Nub. 1083 τέφρᾳ τε τιλθῇ."—Bergler.

540. μὴ δῆτα] Words of deprecation (infra 751) very frequent in Euripides. See Med. 337, Alc. 308, Suppl. 267, 320, Iph. in Aul. 1183, Helen 939. Mnesilochus, as we shall presently see, is quite ready for a stand-up fight; but he naturally deprecates a mode of attack which would lead to his immediate detection.

547. Μελανίππας ποιῶν] *writing his Melanippes and his Phaedras*; or rather, *presenting those characters in his Plays.* As to Melanippe see the note on 14 supra. Phaedra, as all know, fell sick for love of her own stepson. Her name was sure to be prominent in any list of bad women, just as Homer's noble and virtuous Penelope would be foremost on the roll of the good. Thus in a passage from Eubulus, preserved by Athenaeus xiii. 8, a speaker exclaims,

O Zeus! immortal Zeus! am I the man
To speak against the ladies? May I die
If I don't think them excellent! You name

ἐπίτηδες εὑρίσκων λόγους, ὅπου γυνὴ πονηρὰ
ἐγένετο, Μελανίππας ποιῶν Φαίδρας τε· Πηνελόπην δὲ
οὐπώποτ᾽ ἐποίησ᾽, ὅτι γυνὴ σώφρων ἔδοξεν εἶναι.
ΜΝ. *ἐγὼ γὰρ οἶδα ταἴτιον. μίαν γὰρ οὐκ ἂν εἴποις*
τῶν νῦν γυναικῶν Πηνελόπην, Φαίδρας δ᾽ ἁπαξαπάσας.
ΓΥ. Α. *ἀκούετ᾽, ὦ γυναῖκες, οἷ᾽ εἴρηκεν ἡ πανοῦργος*
ἡμᾶς ἁπάσας αὖθις αὖ. ΜΝ. *καὶ νὴ Δί᾽ οὐδέπω γε*
εἴρηχ᾽ ὅσα ξύνοιδ᾽· ἐπεὶ βούλεσθε πλείον᾽ εἴπω;
ΓΥ. Α. *ἀλλ᾽ οὐκ ἂν ἔτ᾽ ἔχοις· ὅσα γὰρ ᾔδεις ἐξέχεας ἅπαντα.*
ΜΝ. *μὰ Δί᾽ οὐδέπω τὴν μυριοστὴν μοῖραν ὧν ποιοῦμεν.*
ἐπεὶ τάδ᾽ οὐκ εἴρηχ᾽, ὁρᾷς, ὡς στλεγγίδας λαβοῦσαι
ἔπειτα σιφωνίζομεν τὸν σῖτον. ΓΥ. Α. *ἐπιτριβείης.*

Medea; well, I name Penelope.
Then Clytaemnestra, you insist, was bad;
True, but Alcestis, I reply, was good.
Then Phaedra was immoral: true, but think
Of virtuous —— whom?—why bless me, whom? O heavens,
My stock of virtuous names has clean run out,
Before my wicked ones are well begun.

556. *στλεγγίδας*] *ξύστρας.*—Scholiast. Of these strigils, or skin-scrapers, which were in common use at the baths to remove the sweat and oil from the bodies of the bathers, a great variety may be seen in the British Museum. They are mostly of very simple construction, not unlike our horse-scraper, or the segment of a hoop from a barrel. The *στλεγγὶς* and *λήκυθος*, being the regular concomitants of a bath, are frequently mentioned together: *οὐδ᾽ ἔστιν αὐτῇ στλεγγὶς οὐδὲ λήκυθος*, Aristoph. Daetaleis (Fragm. 29 in Meineke's collection); Plato Charmides, chap. ix. (161 E); Aelian V. H. xii. 29 &c. These two articles, when a well-to-do citizen went to the baths, were carried for his use by an attendant, who thence derived the somewhat abnormal name of *στλεγγιδολήκυθος* or *ξυστρολήκυθος*.

557. *σιφωνίζομεν τὸν σῖτον*] *we tap the corn*. *κατεχρήσατο εἰποῦσα σιφωνίζομεν σῖτον. κυρίως γὰρ σιφωνίζειν τὸ τὰ ὑγρὰ ἀποσπᾶν.*—Scholiast. *σιφωνίζειν· κυρίως ἐπὶ τῶν ὑγρῶν, τὸ ἀποσπᾶν. Ἀριστοφάνης δὲ κατεχρήσατο, εἰπὼν "σιφωνίζομεν τὸν σῖτον."*—Suidas. A strigil was well adapted for scooping down grain, especially grain stored away where it could not be reached by the hand. And that the women were addicted to little pilferings of corn is more than once alleged in this very Play, supra 420,

MN. *ὥς τ' αὖ τὰ κρέ' ἐξ Ἀπατουρίων ταῖς μαστροποῖς διδοῦσαι*
ἔπειτα τὴν γαλῆν φαμεν— ΓΥ. Α. *τάλαιν' ἐγώ· φλυαρεῖς.*
MN. *οὐδ' ὡς τὸν ἄνδρα τῷ πελέκει γυνὴ κατεσπόδησεν,*
οὐκ εἶπον· οὐδ' ὡς φαρμάκοις ἑτέρα τὸν ἄνδρ' ἔμηνεν,
οὐδ' ὡς ὑπὸ τῇ πυέλῳ κατώρυξέν ποτ'— ΓΥ. Α. *ἐξόλοιο.*
MN. *Ἀχαρνικὴ τὸν πατέρα.* ΓΥ. Α. *ταυτὶ δῆτ' ἀνέκτ' ἀκούειν;*
MN. *οὐδ' ὡς σὺ τῆς δούλης τεκούσης ἄρρεν εἶτα σαυτῇ*

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infra 813. And see Eccl. 15, 16 and the note there. The meaning of the passage, therefore, is quite clear and satisfactory. Unfortunately, Kuster took it into his head to propose that the word we should have expected to follow σιφωνίζομεν, viz. οἶνον, should be substituted for the surprise-word σῖτον; and this suggestion has been followed by every subsequent editor. "Haec conjectura," Fritzsche truly says, "claro plausu excepta est a Reiskio, Berglero, Brunckio, Bothio, Dindorfio, aliisque passim"; and he himself adds his tribute of applause. But having accepted and applauded it, the next thing is to make sense of it. And this they practically admit to be impossible. Reiske thinks that στλεγγίδας must be a corruption of some other word signifying a *straw*, "probo enim Kusteri οἶνον" he adds, recognizing the cause of the difficulty. Brunck thinks that στλεγγὶς is not used in its ordinary sense, or else that the strigil must have had a tubular handle, through which the wine was sucked. Fritzsche, having seen the specimens in the Berlin Museum, knew that this would not do, and therefore suggests that the women drew the wine through a tube *into the strigil*; which could hardly, as Enger appears to see, be adduced as a proof of their good sense. All this difficulty is admitted to be occasioned by Kuster's alteration, yet nobody has returned to the MS. reading, which gives rise to no difficulty at all.

558. ἐξ Ἀπατουρίων] The Apaturia, the great festival of the phratries, was celebrated in the same month, if not at the very same time, as the Thesmophoria. The first day was called the Δόρπεια, the Banqueting Day, because in the evening of that day the members of each phratria met together at a great civic banquet; ἐπειδὴ φράτορες ὀψίας συνελθόντες εὐωχοῦντο.—Scholiast at Ach. 146; Suidas. Doubtless some Athenian women had been recently detected in the act of purloining meat from these banquets, for the purpose (Mnesilochus insinuates) of giving it ταῖς μαστροποῖς, *to their go-betweens.*

560. πελέκει] τοῦτο διὰ τὴν Κλυταιμνήστραν, says the Scholiast; and in truth, Euripides does constantly mention the πέλεκυς as the weapon with which Clytaemnestra slew her lord. Hec. 1279, Troades 361, Electra 160, 279, 1160. But Mnesilochus is talking not of what Euripides *has* described, but of what he

τοῦθ' ὑπεβάλου, τὸ σὸν δὲ θυγάτριον παρῆκας αὐτῇ.
ΓΥ. Α. οὔ τοι μὰ τὼ θεὼ σὺ καταπροίξει λέγουσα ταυτί,
ἀλλ' ἐκποκιῶ σου τὰς ποκάδας. ΜΝ. οὐ δὴ μὰ Δία σύ γ' ἅψει.
ΓΥ. Α. καὶ μὴν ἰδού. ΜΝ. καὶ μὴν ἰδού. ΓΥ. Α. λαβὲ θοἰμάτιον, Φιλίστη.
ΜΝ. πρόσθες μόνον, κἀγώ σε νὴ τὴν Ἄρτεμιν— ΓΥ. Α. τί δράσεις;
ΜΝ. τὸν σησαμοῦνθ' ὃν κατέφαγες, τοῦτον χεσεῖν ποιήσω.
ΧΟ. παύσασθε λοιδορούμεναι· καὶ γὰρ γυνή τις ἡμῖν

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has *not* described, οὐκ εἴρηκέ πω, and undoubtedly all these accusations refer to some recent and well-known incidents of Athenian life. And another Scholiast rightly says οὐκ ἀπὸ ἱστορίας, meaning that there is no allusion to the old Clytaemnestra story. And so in the next example (a wife driving her husband mad with poisonous drugs) οὐκ ἀπὸ ἱστορίας παλαιᾶς εἴληφεν, ἀλλ' ὡς ἐν τῇ Ἀττικῇ τούτου γενομένου. And again as to the Acharnian parricide, ὡς καὶ τούτου πάλιν γενομένου. The Acharnian woman had murdered her father, and buried his body under the bath. In the Wife of Bath's prologue 6347–54, Chaucer gives a list of female crimes very similar to that of Mnesilochus here.

564. ὡς σύ] After enumerating the various crimes committed by Athenian women, he suddenly turns upon his antagonist herself, and charges *her* with exchanging her baby-girl with her maid-servant's baby-boy. This personal attack is too much for the other's patience; and a personal brawl ensues which might well have broken up the assembly altogether, but for the unexpected diversion occasioned by the appearance of Cleisthenes.

567. ἐκποκιῶ] *I'll pull your wool out: I'll comb your coxcomb for you.*

568. καὶ μὴν ἰδού] With these words she throws herself into a fighting attitude. Mnesilochus, nothing loth, follows her example. Thereupon she flings her upper garment to a friend, in preparation for the combat. Compare the well-known words of Hipponax, λάβετέ μου θοἰμάτιον, κόψω Βουπάλου τὸν ὀφθαλμόν: and see the note on Wasps 408.

569. πρόσθες μόνον] *Only lay a hand on me.* In the following line he insinuates that, notwithstanding it is the Νηστεία, the woman has been indulging in a feast of sesamé-cake, a favourite dainty with Athenian women, and the recognized wedding-cake at Athens. See Peace 869, and the note on Peace 862.

571. γυνή τις] A feminine figure is seen approaching, which the Chorus naturally suppose to be a woman, but which turns out to be the notorious Cleisthenes, to whom Mnesilochus, when his face had been shaven into the similitude of a woman's, has already compared himself (supra 235), and who in almost every Comedy of Aristophanes, from the Acharnians to the Frogs, is satirized for the degrading effeminacy of his manners and habits. So thoroughly

ἐσπουδακυῖα προστρέχει. πρὶν οὖν ὁμοῦ γενέσθαι,
σιγᾶθ᾽, ἵν᾽ αὐτῆς κοσμίως πυθώμεθ᾽ ἅττα λέξει.
ΚΛ. φίλαι γυναῖκες, ξυγγενεῖς τοὐμοῦ τρόπου,
ὅτι μὲν φίλος εἴμ᾽ ὑμῖν, ἐπίδηλος ταῖς γνάθοις·
γυναικομανῶ γὰρ, προξενῶ θ᾽ ὑμῶν ἀεί.
καὶ νῦν ἀκούσας πρᾶγμα περὶ ὑμῶν μέγα
ὀλίγῳ τι πρότερον κατ᾽ ἀγορὰν λαλούμενον,
ἥκω φράσων τοῦτ᾽ ἀγγελῶν θ᾽ ὑμῖν, ἵνα
σκοπῆτε καὶ τηρῆτε καὶ μὴ προσπέσῃ
ὑμῖν ἀφράκτοις πρᾶγμα δεινὸν καὶ μέγα.
ΧΟ. τί δ᾽ ἔστιν, ὦ παῖ; παῖδα γάρ σ᾽ εἰκὸς καλεῖν,
ἕως ἂν οὕτως τὰς γνάθους ψιλὰς ἔχῃς.
ΚΛ. Εὐριπίδην φάσ᾽ ἄνδρα κηδεστήν τινα
αὑτοῦ γέροντα δεῦρ᾽ ἀναπέμψαι τήμερον.
ΧΟ. πρὸς ποῖον ἔργον ἢ τίνος γνώμης χάριν;
ΚΛ. ἵν᾽ ἅττα βουλεύοισθε καὶ μέλλοιτε δρᾶν,
ἐκεῖνος εἴη τῶν λόγων κατάσκοπος.

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is he identified with the womankind, that the Chorus express no indignation at his appearance amongst them; though indeed his first speech contains a sort of apologetic excuse for his intrusion.

572. ὁμοῦ] ἀντὶ τοῦ ἐγγὺς παρὰ τοῖς Ἀττικοῖς.—Scholiast. The two words, however, have not *quite* the same meaning. Cleisthenes was already ἐγγύς; he would not be ὁμοῦ until he had actually reached them.

574. ξυγγενεῖς] τὰ αὐτά μοι πράττουσαι.—Scholiast. The words ἐπίδηλος ταῖς γνάθοις refer to the circumstance that his face is as devoid of hair as a woman's, cf. infra 583. He is *woman-mad*, γυναικομανῶ, just as a speaker in Birds 1344 declares himself to be *bird-mad*, ὀρνιθομανῶ. He is their πρόξενος, because, if any question arises about them among the men, he makes it his business to take their part and defend their interests.

581. ἀφράκτοις] *unprepared*, literally *unguarded*. Fritzsche refers to Thuc. i. 117 οἱ Σάμιοι ἐξαπιναίως ἔκπλουν ποιησάμενοι, ἀφράκτῳ τῷ στρατοπέδῳ ἐπιπεσόντες κ.τ.λ. With the last words of the line compare Peace 403.

582. τί δ᾽ ἔστιν, ὦ παῖ] The line is adapted from Wasps 1297, where see the note.

585. ἀναπέμψαι] to send *up*, because the Thesmophorium was on rising ground; whence the first day of the Festival, when the worshippers went up

ΧΟ. *καὶ πῶς λέληθεν ἐν γυναιξὶν ὢν ἀνήρ;*
ΚΛ. *ἀφεῦσεν αὐτὸν κἀπέτιλ' Εὐριπίδης,*
καὶ τἄλλ' ἅπανθ' ὥσπερ γυναῖκ' ἐσκεύασεν.
ΜΝ. *πείθεσθε τούτῳ ταῦτα; τίς δ' οὕτως ἀνὴρ*
ἠλίθιος, ὅστις τιλλόμενος ἠνείχετ' ἄν;
οὐκ οἴομαι 'γωγ', ὦ πολυτιμήτω θεώ.
ΚΛ. *ληρεῖς· ἐγὼ γὰρ οὐκ ἂν ἦλθον ἀγγελῶν,*
εἰ μὴ 'πεπύσμην ταῦτα τῶν σάφ' εἰδότων.
ΧΟ. *τὸ πρᾶγμα τουτὶ δεινὸν εἰσαγγέλλεται.*
ἀλλ', ὦ γυναῖκες, οὐκ ἐλινύειν ἐχρῆν,
ἀλλὰ σκοπεῖν τὸν ἄνδρα καὶ ζητεῖν ὅπου
λέληθεν ἡμᾶς κρυπτὸς ἐγκαθήμενος.
καὶ σὺ ξυνέξευρ' αὐτόν, ὡς ἂν τὴν χάριν
ταύτην τε κἀκείνην ἔχῃς, ὦ πρόξενε.
ΚΛ. *φέρ' ἴδω· τίς εἶ πρώτη σύ;* ΜΝ. *ποῖ τις τρέψεται;*
ΚΛ. *ζητητέαι γάρ ἐστε.* ΜΝ. *κακοδαίμων ἐγώ.*
ΓΥ. Α. *ἔμ' ἥτις εἴμ' ἤρου; Κλεωνύμου γυνή.*

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to the temple, was sometimes called ἡ Ἄνοδος, the *Ascent*. The Scholiast says, ἀναπέμψαι κυρίως, διὸ καὶ Ἄνοδος ἡ πρώτη λέγεται, παρ' ἐνίοις καὶ Κάθοδος· διὰ τὴν θέσιν τοῦ Θεσμοφορίου. And again, ἐπεὶ καὶ Ἄνοδον τὴν εἰς τὸ Θεσμοφόριον ἄφιξιν λέγουσιν· ἐπὶ ὑψηλοῦ γὰρ κεῖται τὸ Θεσμοφόριον. Confer supra 281, infra 623, 1045. The words παρ' ἐνίοις καὶ Κάθοδος embody, of course, the ordinary confusion between the first and second days of the Festival. Ἄνοδος means the Ascent of the women to the temple; Κάθοδος, the Descent of Persephone to the world below. See the Introduction. The feelings of Mnesilochus during the ensuing dialogue may be more easily imagined than described. The next question of the Chorus, as Fritzsche remarks, "spirat tragoediam."

593. ἠλίθιος] Mnesilochus speaks with a keen recollection of the tortures he endured during the process which Cleisthenes is describing.

603. πρώτη σύ] It is probable that he is addressing the First Woman; and the παιδίον, the dummy child which her nurse is carrying, is doubtless, as Fritzsche suggests, the wine-flask dressed up in baby clothes which at line 690 Mnesilochus snatches from its (supposed) mother's arms. See the note on 383 supra.

605. Κλεωνύμου γυνή] If this is the Cleonymus so often mentioned in the earlier Plays, this is his last appearance

ΚΛ. *γιγνώσκεθ' ὑμεῖς ἥτις ἔσθ' ἥδ' ἡ γυνή;*
ΧΟ. *γιγνώσκομεν δῆτ'. ἀλλὰ τὰς ἄλλας ἄθρει.*
ΚΛ. *ἡδὶ δὲ δὴ τίς ἐστιν ἡ τὸ παιδίον*
ἔχουσα; ΓΥ. Α. *τίτθη νὴ Δί' ἐμή.* ΜΝ. *διοίχομαι.*
ΚΛ. *αὕτη σὺ ποῖ στρέφει; μέν' αὐτοῦ. τί τὸ κακόν;*
ΜΝ. *ἔασον οὐρῆσαί μ'.* ΚΛ. *ἀναίσχυντός τις εἶ.*
σὺ δ' οὖν ποίει τοῦτ'· ἀναμενῶ γὰρ ἐνθάδε.
ΧΟ. *ἀνάμενε δῆτα καὶ σκόπει γ' αὐτὴν σφόδρα·*
μόνην γὰρ αὐτήν, ὦνερ, οὐ γιγνώσκομεν.
ΚΛ. *πολύν γε χρόνον οὐρεῖς σύ.* ΜΝ. *νὴ Δί', ὦ μέλε·*
στραγγουριῶ γάρ· ἐχθὲς ἔφαγον κάρδαμα.
ΚΛ. *τί καρδαμίζεις; οὐ βαδιεῖ δεῦρ' ὡς ἐμέ;*
ΜΝ. *τί δῆτά μ' ἕλκεις ἀσθενοῦσαν;* ΚΛ. *εἰπέ μοι,*
τίς ἔστ' ἀνήρ σοι; ΜΝ. *τὸν ἐμὸν ἄνδρα πυνθάνει;*
τὸν δεῖνα γιγνώσκεις, τὸν ἐκ Κοθωκιδῶν;
ΚΛ. *τὸν δεῖνα; ποῖον; ἔσθ' ὁ δεῖν', ὃς καί ποτε—*
ΜΝ. *τὸν δεῖνα τὸν τοῦ δεῖνα.* ΚΛ. *ληρεῖν μοι δοκεῖς.*

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in the Comedies of Aristophanes. In the Acharnians and Knights he is satirized merely for his gross bulk and enormous voracity; but thenceforward he is known as the ῥίψασπις, the ἀσπιδαποβλής. We may be sure that this act of "discretion" occurred at the battle of Delium, where there was a great casting-away of Athenian shields. Fritzsche thinks it an intentional stroke of humour that the wife of Κλεωνύμη (Clouds 680) should be the first suspected of being a man.

610. ποῖ στρέφει;] *Whither are you turning away?* So supra 230, Lucian's Cataplus 25, and (metaphorically) Plato's Phaedrus, chap. 12 (236 E).

616. στραγγουριῶ] He excuses his delay by alleging that he is afflicted with strangury, that is, to adopt Forcellini's definition, "urinae stillicidium, cum per intervallum et guttatim defluit; a στρὰγξ *gutta*, et οὖρον *urina*." ἐπισχετικὰ γὰρ οὔρου τὰ κάρδαμα, says the Scholiast.

617. τί καρδαμίζεις] *What are you watercressing for?* "Finxit hoc verbum," as Bergler says, "a proximo κάρδαμα. Sic in Vesp. 652, quum alter dixisset, ὦ πάτερ, alter inquit παῦσαι, καὶ μὴ πατέριζε," where see the note.

620. Κοθωκιδῶν] Κοθωκίδαι, δῆμος τῆς Οἰνηίδος φυλῆς.—Scholiast, Photius. It is the deme to which in later times the orator Aeschines belonged (Lives of the X Orators), but we do not know where

ἀνῆλθες ἤδη δεῦρο πρότερον; ΜΝ. *νὴ Δία*
ὅσ᾽ ἔτη γε. ΚΛ. *καὶ τίς σοὐστὶ συσκηνήτρια;*
ΜΝ. *ἡ δεῖν᾽ ἔμοιγ᾽. οἴμοι τάλας.* ΚΛ. *οὐδὲν λέγεις.*
ΓΥ. Α. *ἄπελθ᾽. ἐγὼ γὰρ βασανιῶ ταύτην καλῶς*
ἐκ τῶν ἱερῶν τῶν πέρυσι· σὺ δ᾽ ἀπόστηθί μοι,
ἵνα μὴ ᾽πακούσῃς ὢν ἀνήρ. σὺ δ᾽ εἰπέ μοι
ὅ τι πρῶτον ἡμῖν τῶν ἱερῶν ἐδείκνυτο.
ΜΝ. *φέρ᾽ ἴδω, τί μέντοι πρῶτον ἦν; ἐπίνομεν.*
ΓΥ. Α. *τί δαὶ μετὰ τοῦτο δεύτερον;* ΜΝ. *προὐπίνομεν.*
ΓΥ. Α. *ταυτὶ μὲν ἤκουσάς τινος· τί δ᾽ αὖ τρίτον;*
ΜΝ. *σκάφιον Ξένυλλ᾽ ᾔτησεν· οὐ γὰρ ἦν ἀμίς.*
ΓΥ. Α. *οὐδὲν λέγεις. δεῦρ᾽ ἐλθὲ, δεῦρ᾽, ὦ Κλείσθενες·*
ὅδ᾽ ἐστὶν ἀνὴρ ὃν λέγεις. ΚΛ. *τί οὖν ποιῶ;*
ΓΥ. Α. *ἀπόδυσον αὐτόν· οὐδὲν ὑγιὲς γὰρ λέγει.*
ΜΝ. *κᾄπειτ᾽ ἀποδύσετ᾽ ἐννέα παίδων μητέρα;*
ΚΛ. *χάλα ταχέως τὸ στρόφιον, ὠναίσχυντε σύ.*

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it was situated, or whether there was any special reason for its selection by Mnesilochus. With the repetition in this and the following lines of the indefinite ὁ or ἡ δεῖνα compare St. Chrysostom's ὁ δεῖνα καὶ ὁ δεῖνα τὴν δεῖνα γαμείτωσαν (he is speaking of the marriage-arrangements in the Republic of Plato), Hom. iv. in 1 Cor. 30 C. Dindorf refers to Plautus, Mercator iv. 3. 23, and Trinummus iv. 2. 62.

623. ἀνῆλθες] καὶ τοῦτο πρὸς τὴν ἄνοδον, ἐπειδὴ ἄνοδος ἦν πρὸς τὸ ἱερόν.—Scholiast. See supra 585, and the note there.

624. ὅσ᾽ ἔτη] *Every year.* The Scholiast explains συσκηνήτρια by φίλη συνδίαιτος. σκηνὰς γὰρ ἑαυταῖς ἐποίουν πρὸς τὸ ἱερόν. We see therefore that, as a rule, two friends were accustomed to lodge and mess together.

631. προὐπίνομεν] ἀλλήλας ἐδεξιούμεθα.—Scholiast. *We drank to each other's health. Pledged each other.* Nothing but wine, even at the Thesmophoria. διαβάλλει πάλιν τὰς γυναῖκας ὡς μεθύσους.—Scholiast. The Woman's next words, as Fritzsche wittily remarks, betray the incommunicable secrets of the festival.

633. σκάφιον ᾔτησεν] Cf. Frogs 544, ᾔτησεν ἀμίδα. This is the consequence, he suggests, of her drinking so much wine. See Eupolis, cited by Athenaeus i. chap. 30 (17 E), and Epicrates, cited Id. vi. 81 (262 D).

638. στρόφιον] The *sash* or *girdle* which Agathon had been kind enough to lend

ΓΥ. Α. ὡς καὶ στιβαρά τις φαίνεται καὶ καρτερά·
καὶ νὴ Δία τιτθούς γ' ὥσπερ ἡμεῖς οὐκ ἔχει.
ΜΝ. στερίφη γάρ εἰμι κοὐκ ἐκύησα πώποτε.
ΓΥ. Α. νῦν· τότε δὲ μήτηρ ἦσθα παίδων ἐννέα.
ΚΛ. ἀνίστασ' ὀρθός. ποῖ τὸ πέος ὠθεῖς κάτω;
ΓΥ. Α. τοδὶ διέκυψε καὶ μάλ' εὔχρων, ὦ τάλαν.
ΚΛ. καὶ ποῦ 'στιν; ΓΥ. Α. αὖθις ἐς τὸ πρόσθεν οἴχεται.
ΚΛ. οὐκ ἐνγεταυθί. ΓΥ. Α. μὴ ἀλλὰ δεῦρ' ἥκει πάλιν.
ΚΛ. ἰσθμόν τιν' ἔχεις, ὤνθρωπ'· ἄνω τε καὶ κάτω

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him. See 251, 255, and the note on 249 supra.

641. στερίφη] *A barren stock.* ἀντὶ τοῦ στεῖρα.—Scholiast. For στέριφος, which properly means *firm, solid,* is used, 'Αττικῶς, for *barren.* See Sallier's note on Moeris, s. v. στερίφη, and Ruhnken's on Timaeus, s. v. στερίφαι.

643. ὠθεῖς κάτω] He is endeavouring to conceal the δερμάτινον αἰδοῖον (see the note on Eccl. 890) which comic actors wore, and the use of which Aristophanes in the Clouds had vainly attempted to discontinue. See Clouds 538.

648. πυκνότερον Κορινθίων] *frequentius quam Corinthii.*—Kuster. ἐπεὶ τὰς ναῦς διὰ τοῦ 'Ισθμοῦ εἷλκον Κορίνθιοι, ὥστε μὴ περιέρχεσθαι.—Scholiast. The Corinthians, dwelling on an isthmus, with a port on each sea, had the inestimable advantage of being able to transport, not only their merchant vessels, but also, on occasion, their triremes, with great rapidity, from one sea to the other. The ships were hauled on trolleys (ὁλκοὺς, Thuc. iii. 15) along a beaten track, which was from this custom called the Διολκὸς, whence διέλκεις in the present line; τὸν Διολκὸν, δι' οὗ τὰ πορθμεῖα ὑπερνεολκοῦσιν ἀπὸ τῆς ἑτέρας εἰς τὴν ἑτέραν θάλατταν, Strabo viii. 2 § 1. The term πυκνότερον forbids us to restrict the speaker's meaning to the comparatively infrequent transit of ships of war, though several instances of this transit are recorded by historians; and though the present allusion is probably due to the circumstance that, less than two years previously, the Corinthians had, in fact, unobserved by the Athenians, transported in this manner a considerable part of their navy from the gulf of Corinth to the Saronic gulf. Their navy had been operating in the former gulf against the Athenian squadron stationed at Naupactus; but at the commencement of the summer season of B.C. 412, Thucydides tells us, the Spartans, planning an expedition to Chios, arranged that the Corinthians ἀπὸ τῆς ἑτέρας θαλάσσης ὡς τάχιστα ἐπὶ τὴν πρὸς 'Αθήνας ὑπερενεγκόντες τὰς ναῦς τὸν 'Ισθμὸν, should dispatch them at once to Chios. Accordingly the Corinthians conveyed twenty-one ships across the isthmus without the Athenians

τὸ πέος διέλκεις πυκνότερον Κορινθίων.
ΓΥ. Α. ὦ μιαρὸς οὗτος· ταῦτ' ἄρ' ὑπὲρ Εὐριπίδου
ἡμῖν ἐλοιδορεῖτο. ΜΝ. κακοδαίμων ἐγώ,
εἰς οἷ' ἐμαυτὸν εἰσεκύλισα πράγματα.
ΓΥ. Α. ἄγε δὴ τί δρῶμεν; ΚΛ. τουτονὶ φυλάττετε
καλῶς, ὅπως μὴ διαφυγὼν οἰχήσεται·
ἐγὼ δὲ ταῦτα τοῖς πρυτάνεσιν ἀγγελῶ.
ΧΟ. ἡμᾶς τοίνυν μετὰ τοῦτ' ἤδη τὰς λαμπάδας ἁψαμένας χρὴ

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knowing anything of the matter. But shortly afterwards the Athenians attended the Isthmian games, which were celebrated not far from the Διολκὸς, and so discovered what was going on. Thuc. viii. 7–10.

649. ταῦτ'] ἀντὶ τοῦ διὰ ταῦτα.—Scholiast. *This then is the reason why.* The words ὦ μιαρὸς οὗτος are repeated from Wasps 900.

654. τοῖς πρυτάνεσιν] It was the duty of the Prytanes to keep order at the meetings of the Ecclesia and the Council, employing for this purpose the Scythian archers who formed the police-force at Athens. See Ach. 54–7, Knights 665, Plato, Protagoras, chap. x. (319 C), and the notes on Eccl. 87 and 143. In the present case Mnesilochus had been occasioning a disturbance in the Women's Ecclesia, convened by the order of their Council (supra 373–6); and in punishing the offender, the Prytanes are acting as the officers of the Council, infra 943. This means, no doubt, the Council of the Five Hundred, which, insensibly, takes the place of the βουλὴ τῶν γυναικῶν.

655. ἡμᾶς τοίνυν] One Man has been discovered in the sacred precincts, and the Chorus now propose to make a minute and thorough search, for the purpose of ascertaining whether any others of that hostile sex are lurking about where no men should be. In the ensuing Choral song they profess to be moving in and out through the place where the Assembly has just been held, peeping and peering in every direction; and they wind up by saying that they have searched in every quarter, and have satisfied themselves that no other Man is there. But all this is a mere make-believe; they never really leave the orchestra at all. Just as in the Frogs, the Mystic Chorus, without stirring from their station, represent by their gestures and evolutions the successive stages of the Eleusinian procession; so here the Chorus of Women, by their gestures and evolutions in the orchestra, represent the various steps of the vigilant and exhaustive investigation which they profess to be carrying out elsewhere. The words τὰς λαμπάδας ἁψαμένας point to another, though a very slight, resemblance between the

ξυζωσαμένας εὖ κἀνδρείως τῶν θ' ἱματίων ἀποδύσας
ζητεῖν, εἴ που κἄλλος τις ἀνὴρ ἐσελήλυθε, καὶ περιθρέξαι
τὴν πύκνα πᾶσαν καὶ τὰς σκηνὰς καὶ τὰς διόδους διαθρῆσαι.
εἶα δὴ πρώτιστα μὲν χρὴ κοῦφον ἐξορμᾶν πόδα
καὶ διασκοπεῖν σιωπῇ πανταχῇ· μόνον δὲ χρὴ
μὴ βραδύνειν, ὡς ὁ καιρός ἐστι μὴ μέλλειν ἔτι,
ἀλλὰ τὴν πρώτην τρέχειν χρῆν ὡς τάχιστ' ἤδη κύκλῳ.
εἶά νυν ἴχνευε καὶ μάτευε πάντ' [ἐρρωμένως,]
εἴ τις ἐν τόποις ἑδραῖος ἄλλος αὖ λέληθεν ὤν.
πανταχῇ δὲ ῥῖψον ὄμμα,

two Choruses. Both enter with lighted torches; both extinguish them, and afterwards relight them. See supra 280, and the notes on Frogs 323, 454, and 1524.

656. τῶν θ' ἱματίων] τῶν ἐγκύκλων ἀποδυσαμένας.—Scholiast. They throw off their upper mantles, to enable them to dance more freely.

658. πύκνα] They speak of the place where the ἐκκλησία τῶν γυναικῶν has just been held in terms more strictly appropriate to the meeting-place of the real Athenian ἐκκλησία. By διόδους they mean the passages or aisles which traversed the real Pnyx, to enable the citizens to reach their seats, or to go up to the bema without any disorder. There were tents in the Agora; indeed at one time the Scythian archers dwelt in tents in the midst of the Agora.—Scholiast on Ach. 54. But there is doubtless also an allusion here to the tents erected in the precincts of the Thesmophorium. See supra 624.

662. τὴν πρώτην] *First of all.* This adverbial expression, though not so common as the analogous τὴν ταχίστην (Wasps 990), is yet very frequently found. See Hdt. i. 153 and iii. 134; Xen. Mem. iii. 6. 10; Demosthenes, Third Olynthiac § 2; Lucian's Piscator § 39. It is a special favourite with Heliodorus, who constantly employs it in his Aethiopics: i. 10. 26; ii. 13. 18; v. 22. 27; vii. 18. 27. The meaning is not quite identical in all the passages cited; and it would be impossible to supply always the same substantive ὥραν, ὁδὸν, or the like. In addition to the simple accusative τὴν πρώτην, we find also παρὰ τὴν πρώτην, κατὰ τὴν πρώτην, and ἀπὸ τῆς πρώτης used in a similar sense. χρῆν in this line is Bentley's correction of the MS. χρή. If we adopt Porson's χρή σ', we must, I presume, consider the Coryphaeus to be directing some one member of the Chorus to lead the way in the circling dance. In this case, of course, τὴν πρώτην would lose its quasi-adverbial signification.

663. μάτευε πάντ' [ἐρρωμένως]] The MSS. have μάτευε ταχὺ πάντ', but the line should be a trochaic tetrameter cata-

καὶ τὰ τῇδε, καὶ τὰ δεῦρο,
πάντ' ἀνασκόπει καλῶς.

ἢν γάρ με λάθῃ δράσας ἀνόσια, [στρ.
δώσει τε δίκην, καὶ πρὸς τούτῳ
τοῖς ἄλλοις ἀνδράσιν ἔσται
παράδειγμ' ὕβρεως ἀδίκων τ' ἔργων
ἀθέων τε τρόπων· ⏑ ⏑ – ⏑ ⏑ –
φήσει δ' εἶναί τε θεοὺς φανερῶς,
δείξει τ' ἤδη

---

lectic; and I have omitted ταχὺ and inserted ἐρρωμένως, not as being the word written by Aristophanes, but as carrying on the metrical swing.

667–686. ἢν γάρ . . . ἀποτίνεται] This system, as Hermann first pointed out, is undoubtedly intended to correspond to that contained in lines 707–725 infra (τί ἂν οὖν . . . τύχῃ), although one is a pure Choral song, and the other a dialogue between the Chorus and Mnesilochus. But each system has become so muddled that it is impossible now, especially in the later lines, to bring them into complete harmony. And I am not sure that critics have not, in some cases, altered the true reading in one system for the purpose of making it correspond to the corrupt reading in the other. In the first line, however, it is clear that the error is in the strophe, ἢν γὰρ μὴ λάθῃ, which gives a good sense (*if a man shall be detected in this sacrilegious act*), but does not suit the metre. For the line, both here and in 707 infra, is plainly an anapaestic dimeter; the long syllable of the concluding anapaest being, in each case, resolved into two short syllables, so forming a proceleusmatic foot, ἀνόσια here, -τά τις ὅτε there. Fritzsche first changed μὴ into με, as the joint conjecture of himself, Bergk, and an unnamed scholar; and this alteration has been generally followed. Nobody has vouchsafed to explain this reading, which does not seem altogether satisfactory, and certainly stands in need of some explanation. I take it to mean *If we shall discover any man who, unperceived by me, has perpetrated this sacrilegious act*; though it may also mean *If we fail to detect him, yet the Gods will not leave him unpunished.* The first meaning is more suitable to the context; the second gives the natural signification to ἢν λάθῃ. Each of these little lyrical systems is preceded by a few trochaic tetrameters.

671. ἀθέων τε τρόπων] That some words have dropped out here is shown both by the sense, and by the metre. The intruder is to be made an example, not of "godless doings," but of the punishment which awaits them; and the present line, like the corresponding one

πᾶσιν ἀνθρώποις σεβίζειν δαίμονας ⏑ – ⏑ –
δικαίως τ' ἐφέποντας ὅσια, καὶ νόμιμα
μηδομένους, ποιεῖν ὅ τι καλῶς ἔχει.
κἂν μὴ ποιῶσι ταῦτα, τοιάδ' ἔσται·
αὐτῶν ὅταν ληφθῇ τις οὐχ
ὅσιόν τι δρῶν, μανίαις φλέγων,
λύσσῃ παράκοπος – ⏑ –,
εἴ τι δρώῃ,
πᾶσιν ἐμφανὴς ὁρᾶν ἔσ-
ται γυναιξὶ καὶ βροτοῖσιν,

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in the antistrophe (711), ought to be a complete anapaestic dimeter.

674. δαίμονας] After this word an iambic dipody has been lost; and from this point the antistrophical traces are very dimly perceivable. It seems certain that the strophe has been more depraved than the antistrophe. The verbiage which follows bears no resemblance to the usual style of Aristophanes, whose language and metres, like the thoughts they embody, are always very crisp and clear. "He shall show to all mankind that they should reverence the Gods, and following after what is holy, and studying what is lawful, should do the thing that is right."

683. γυναιξὶ καὶ βροτοῖσιν] γελοίως εἶπεν, ὡς Ἀλέξανδρος "ἦσαν ἄνθρωποι πέντε καὶ γυναῖκες τρεῖς."—Scholiast. Alexander was a Comic poet of uncertain date. See Meineke (Fragm. Com. Graec. iv. 555), who would correct the line into ἦσαν ἄνθρωποι δὲ πέντε καὶ γυναῖκες τέτταρες. The joke is similar to that in the Scolium of Timocreon of Rhodes, which is adapted in Ach. 533.

685. παραχρῆμ' ἀποτίνεται] The adverb παραχρῆμα is emphatic. The punishment is instant, and does not tarry. The XIIIth Satire of Juvenal should doubtless commence

> EXTEMPLO quodcunque malum committitur, ipsi
> Displicet auctori. PRIMA est haec ultio, etc.

instead of the jejune "Exemplo quodcunque malo" into which editors have corrupted the MS "Exemplo quodcunque malum." See lines 237, 238, of the same Satire. The Delphian oracle cited in Ael. V. H. iii. 43 declared

> τοῖς δὲ κακῶς ῥέξασι δίκης τέλος οὐχὶ χρονιστὸν
> οὐδ' ἀπαραίτητον· οὐδ' εἰ Διὸς ἔγγονοι εἶεν.

So Eusebius (H. E. VI. ix. 5), recording the speedy vengeance which fell upon the slanderers of Narcissus, says Ἀλλ' οὐ καὶ ὁ τῆς Δίκης μέγας ὀφθαλμὸς ἐπὶ τοῖς

ὅτι τὰ παράνομα τά τ' ἀνόσια θεὸς
παραχρῆμ' ἀποτίνεται.

ἀλλ' ἔοιχ' ἡμῖν ἅπαντά πως διεσκέφθαι καλῶς.
οὐχ ὁρῶμεν γοῦν ἔτ' ἄλλον οὐδέν' ἐγκαθήμενον.
ΓΥ. Α. *ἆ ἆ.*
ποῖ ποῖ σὺ φεύγεις; οὗτος οὗτος οὐ μενεῖς;
τάλαιν' ἐγὼ τάλαινα, καὶ τὸ παιδίον
ἐξαρπάσας μοι φροῦδος ἀπὸ τοῦ τιτθίου.
ΜΝ. *κέκραχθι· τοῦτο δ' οὐδέποτε σὺ ψωμιεῖς,*
ἢν μή μ' ἀφῆτ'· ἀλλ' ἐνθάδ', ἐπὶ τῶν μηρίων,

πεπραγμένοις ἠρέμει, μετῄει δὲ ὡς τάχιστα τοὺς ἀσεβεῖς. So in the *De Imitatione Christi* i. 6. 2 "Si autem prosecutus fuerit quod concupiscitur, STATIM ex reatu conscientiae gravatur."

689. ἆ, ἆ] As the Chorus are concluding their search, Mnesilochus suddenly snatches a baby from a woman on the stage (apparently the First Woman, who has taken her baby from the nursemaid, supra 608), and flees with it to the altar of the Thesmophorian Goddesses. There he takes his seat with the child in his arms. See infra 886.

691. φροῦδος] *he is off.* With the words τὸ παιδίον ἐξαρπάσας μοι φροῦδος compare Frogs 1343 τὸν ἀλεκτρυόνα μου συναρπάσασα φρούδη Γλύκη. Both passages are probably adumbrated from some scene in a Euripidean Play, possibly that in which Telephus, in order to gain a hearing, runs off with the infant Orestes. See the note on Frogs 855.

692. ψωμιεῖς] *shall feed him with sops and morsels.* ψωμὸς, ὁ εἰς μικρὰ κεκομμένος.—Etym. Magn. Cf. Knights 715; Lys. 19.

693. ἐπὶ τῶν μηρίων] *over the sacrificial meats.* τῶν βωμῶν, ἀπὸ τοῦ τὰ μηρία ἐπάνω ἐπικεῖσθαι. ἐκ δὲ τοῦ περιεχομένου τὸ περιέχον εἶπεν.—Scholiast. "ἐπὶ τῶν μηρίων," says Fritzsche, "bene Schol. Rav. exponit ἐπὶ τῶν βωμῶν, qui melius etiam dixisset ἐπὶ τοῦ βωμοῦ." This is doubtless correct, for μηρίων cannot be understood of the infant's limbs, as a mere ordinary diminutive of μηρῶν. But, of course, it must not be supposed that there were really any "pieces cut from the victim's thighs" or any sacrificial knife (notwithstanding the words μαχαίρᾳ τῇδε) on the altar of the Twain Goddesses. Mnesilochus speaks in a high tragic vein, and is probably adopting the very words, if not of the Telephus, of some other tragic play. Indeed, throughout the scene the language is the language of tragedy. The incident, though analogous to that in the Acharnians (326 seqq.), differs widely in its details.

πληγὲν μαχαίρᾳ τῇδε φοινίας φλέβας
καθαιματώσει βωμόν. ΓΥ. Α. ὦ τάλαιν' ἐγώ.
γυναῖκες, οὐκ ἀρήξετ'; οὐ πολλὴν βοὴν
στήσεσθε καὶ τροπαῖον, ἀλλὰ τοῦ μόνου
τέκνου με περιόψεσθ' ἀποστερουμένην;
ΧΟ. ἔα ἔα.
ὦ πότνιαι Μοῖραι, τί τόδε δέρκομαι
νεοχμὸν αὖ τέρας;
ὡς ἅπαντ' ἄρ' ἐστὶ τόλμης ἔργα κἀναισχυντίας.
οἷον αὖ δέδρακεν ἔργον, οἷον αὖ, φίλαι, τόδε.
ΜΝ. οἷον ὑμῶν ἐξαράξει τὴν ἄγαν αὐθαδίαν.
ΧΟ. ταῦτα δῆτ' οὐ δεινὰ πράγματ' ἐστὶ καὶ περαιτέρω;
ΓΥ. Α. δεινὰ δῆθ', ὅστις γ' ἔχει μου 'ξαρπάσας τὸ παιδίον.
ΧΟ. τί ἂν οὖν εἴποι πρὸς ταῦτά τις, ὅτε [ἀντ.
τοιαῦτα ποιῶν ὅδ' ἀναισχυντεῖ;
ΜΝ. κοὔπω μέντοι γε πέπαυμαι.

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697. τροπαῖον] We are still on tragic ground, and the language employed is not exactly appropriate to the matter in hand. The expressions ἱστάναι βοήν, *to raise a war-cry*, and ἱστάναι τροπαῖον, *to erect a trophy*, are very familiar, and here constitute a call to arms, to defeat the aggressive manœuvre of Mnesilochus. Some, indeed, take τροπαῖον as an adjective, connected with βοήν, *a war-cry which may turn our enemy to flight*. But this can hardly be the true meaning. And, in fact, Mnesilochus has already taken flight, and the object of the woman (supra 689) is to stay him.

704. ἐξαράξει] The MSS. and early editions read ἐξάρξω, without sense or metre. Bentley suggested either ἐξαράξω or ἐξαράξει, and one or other of these conjectures is adopted by Brunck and all subsequent editors. ἐξαράξει seems to me indubitably right. The οἷον with which the line commences must necessarily carry on the idea of the double οἷον of the preceding line, οἷον δέδρακεν ἔργον; οἷον ἐξαράξει κ.τ.λ. Those who read ἐξαράξω translate it, with Reiske, *O quam pulchre vobis nimiam vestram audaciam excutiam*, which entirely ignores the sense in which οἷον has just been employed, a sense rendered emphatic by repetition.

705. δεινὰ καὶ περαιτέρω] *Dreadful, and more than dreadful.* Compare Birds 416, ἄπιστα καὶ πέρα, *incredible, and more than incredible.* Οὔκουν δεινόν, ὦ γῆ καὶ θεοί,

ΓΥ. Α. ἀλλ' οὖν ἥκεις ὅθεν οὐ φεύξει,
φαύλως τ' ἀποδρὰς οὔποτε λέξεις
οἷον δράσας διέδυς ἔργον,
λήψει δὲ κακόν.
ΜΝ. τοῦτο μέντοι μὴ γένοιτο μηδαμῶς, ἀπεύχομαι.
ΧΟ. τίς οὖν σοι, τίς ἂν σύμμαχος ἐκ θεῶν
ἀθανάτων ἔλθοι ξὺν ἀδίκοις ἔργοις;
ΜΝ. μάτην λαλεῖτε· τὴν δ' ἐγὼ οὐκ ἀφήσω.
ΧΟ. ἀλλ' οὐ μὰ τὼ θεὼ τάχ' οὐ
χαίρων ἴσως ἔμ' ἐνυβριεῖς,
λόγους τε λέξεις ἀνοσίους·
ἀθέοις ἔργ-
οις γὰρ ἀνταμειψόμεσθά σ',
ὥσπερ εἰκὸς, ἀντὶ τῶνδε.
τάχα δὲ μεταβαλοῦσ' ἐπὶ κακὸν ἑτερ-
ότροπόν σ' ἐπέχει τύχη.
ἀλλὰ τάσδε μὲν λαβεῖν χρῆν σ', ἐκφέρειν τε τῶν ξύλων,

καὶ πέρα δεινοῦ; exclaims Demosthenes in his "First against Stephanus" 90. So Eusebius (H. E. III. v. 3) says that the sufferings of the Jews during the last siege of Jerusalem were δεινὰ καὶ πέρα δεινῶν. Much in the same way Theodoret, (H. E. I. vii. 11) δεινὸν καὶ ἄγαν δεινόν. The first four words of the present line are repeated from Wasps 417.

710. ὅθεν οὐ φεύξει] The reading of the MSS. and editions generally is ὅθεν ἥκεις, which can only be translated, as Bentley translates it, *Unde quidem veneris nescio.* But the women knew perfectly well whence he came: the line is an anapaestic dimeter, and the true reading may be gathered from the scholium ἥκεις, φησὶν, εἰς τὰς χεῖρας ἡμῶν, ὅθεν οὐ φεύξῃ.

721. ἀθέοις ἔργοις] Mnesilochus has been guilty of the grossest sacrilege by entering the Temple of the Thesmophorian Goddesses: the Women will requite him by acts of equal sacrilege, for they will burn him at the altar. "Impium et nefandum est," says Bergler, "violare eum qui ad aram confugerit: hunc autem mulieres volunt comburere."

726. ἀλλὰ τάσδε] To this line the MSS. (H originally, and R as corrected) prefix the words πρὸς τὰς γυναῖκας, meaning that up to this time the Chorus have been addressing Mnesilochus, but that now they turn to the Women: though, indeed, the exhortation is specially directed to the bereaved mother. It is she who is to

καὶ καταίθειν τὸν πανοῦργον, πυρπολεῖν θ᾽ ὅσον τάχος.
ΓΥ. Α. ἴωμεν ἐπὶ τὰς κληματίδας, ὦ Μανία.
κἀγώ σ᾽ ἀποδείξω θυμάλωπα τήμερον.
ΜΝ. ὕφαπτε καὶ κάταιθε· σὺ δὲ τὸ Κρητικὸν
ἀπόδυθι ταχέως· τοῦ θανάτου δ᾽, ὦ παιδίον,
μόνην γυναικῶν αἰτιῶ τὴν μητέρα.
τουτὶ τί ἔστιν; ἀσκὸς ἐγένεθ᾽ ἡ κόρη
οἴνου πλέως, καὶ ταῦτα Περσικὰς ἔχων.
ὦ θερμόταται γυναῖκες, ὦ ποτίσταται,
κἀκ παντὸς ὑμεῖς μηχανώμεναι πιεῖν,

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take some of the bystanders, bring out the firelogs, and (πυρπολεῖν) make a conflagration of Mnesilochus. On τάσδε see the note on 295 supra.

728. κληματίδας] *Faggots of vine branches.* κληματίδες, αἱ ἐκ τῶν κλημάτων δέσμαι.—Hesychius. She addresses this line to her servant; the next, to Mnesilochus.

729. θυμάλωπα] σπινθῆρα.—Scholiast. *A sparkle of fire*: see Ach. 321. But the name is also applied to *a red-hot cinder*, and that appears to be its meaning here. θυμάλωπες, οἱ κεκαυμένοι ἄνθρακες, ἢ ἡμίκαυτα ξύλα, ἢ σπινθῆρες.—Photius. θυμάλωψ, ἡ λιγνυώδης τοῦ πυρὸς ἀναφορά. τινὲς δὲ, ξύλον κεκαυμένον, ἢ δαλόν.—Hesychius. θυμάλωπες, οἱ ἀπολελειμμένοι τῆς θύψεως ἄνθρακες, οἱ ἡμίκαυτοι.—Suidas. καὶ εἰσὶν οἱ θυμάλωπες οἱ ἡμίκαυτοι ἄνθρακες.—Pollux x. segm. 101. With these words they go out to fetch the bundles of firewood. Mnesilochus proceeds to unpack the baby.

730. τὸ Κρητικόν] εἶδος ἱματίου. ἠμφίεσται δὲ ὡς παιδίον, καὶ ὑποδήματα (infra 734) ἔχει ὁ ἀσκός.—Scholiast. Hesychius describes it as ἱματίδιον λεπτὸν καὶ βραχύ. It was evidently a soft little robe, suitable for enwrapping an infant's limbs. As to Περσικαὶ, a woman's slippers, see Clouds 151, Lys 229, Eccl. 319.

735. ὦ θερμόταται γυναῖκες] On ascertaining that the baby is not a real baby at all, but a large leathern bottle full of wine, Mnesilochus desists awhile from his operations, and apostrophizes "this most headstrong and most winebibbing race of women." They are, or rather their bibacity is, the ruin of their husbands' chattels, which they sell or pawn to get wine; and also of their own labours of the loom, which can be carried out only by steady hands and sober heads. They ruin their husbands, and benefit only the vintners.

738. τοῖς σκευαρίοις] ἅπαντα γὰρ ἕνεκα τοῦ πιεῖν ἐνέχυρα τίθεται καὶ πιπράσκεται.—Scholiast. I am not sure that this explanation is not intended, and rightly intended, to refer to τῇ κρόκῃ as well; but Kuster's interpretation of the latter words, "sensus est, ebriosas mulieres et vino deditas parum et male texere," has obtained universal acceptance. The

ὦ μέγα καπήλοις ἀγαθὸν, ἡμῖν δ' αὖ κακὸν,
κακὸν δὲ καὶ τοῖς σκευαρίοις καὶ τῇ κρόκῃ.
ΓΥ. Α. παράβαλλε πολλὰς κληματίδας, ὦ Μανία.
ΜΝ. παράβαλλε δῆτα· σὺ δ' ἀπόκριναί μοι τοδί.
τουτὶ τεκεῖν φής; ΓΥ. Α. καὶ δέκα μῆνας αὔτ' ἐγὼ
ἤνεγκον. ΜΝ. ἤνεγκας σύ; ΓΥ. Α. νὴ τὴν Ἄρτεμιν.
ΜΝ. τρικότυλον ἢ πῶς; εἰπέ μοι. ΓΥ. Α. τί μ' ἠργάσω;
ἀπέδυσας, ὠναίσχυντέ, μου τὸ παιδίον
τυννοῦτον ὄν. ΜΝ. τυννοῦτο; ΓΥ. Α. μικρὸν νὴ Δία.
ΜΝ. πόσ' ἔτη δὲ γέγονεν; τρεῖς Χοᾶς ἢ τέτταρας;

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women now return with the faggots. They do not at first perceive that their enemy has discovered the fraud about the baby.

741. *δέκα μῆνας*] The period of gestation is about 280 days, which we, reckoning by calendar months, commonly describe as 9 months, but which the Greeks, reckoning by lunar months, invariably describe as 10 months. Fritzsche refers to Hdt. vi. 69, Menander (cited by Aulus Gellius iii. 16), Terence, Adelphi III. iv. 29, Plautus, Cist. I. iii. 15, Pomponius ap. Non. s.v. *verminare*, and Varro Fragm. p. 318 ed. Bipont; and Dr. Blaydes to Moschus, Id. iv. 84, Virgil, Ecl. iv. 61. To which I may add Eur. Ion 1486, where Creusa says,

> And the months swept round till the tenth month came,
> And I bare unto Phoebus a child of shame.—Way.

And the first fragment of Bacchylides (ed. Kenyon) which relates the marriage of Minos and Dexithea, *δεκάτῳ δ' Εὐξάντιον μηνὶ τέκ' εὐπλόκαμος κούρα*. And finally Plautus, Truculentus II. iv. 48. She appeals to Artemis as the goddess presiding over childbirth. Cf. Cicero, De Natura Deorum ii. 27.

743. *τρικότυλον*] About a pint and a half of our measure. The Woman now for the first time comprehends that he has unswathed the baby and found the bottle. In the next line but one, he holds it out for her inspection.

746. *τρεῖς Χοᾶς ἢ τέτταρας;*] *Three Pitcher-feasts, or four?* For, as Brunck observes, "per Χοᾶς intelligendum τὴν τῶν Χοῶν ἑορτὴν, cujus frequens in Acharnensibus mentio." Χόες was the name of the second day of the Anthesteria, and this is one of the many passages which seem to show (contrary to Boeckh's contention) that the Anthesteria and the Lenaea were two names for one and the same festival. For the age of the wine would surely be measured from the date of the Lenaea when the wine was made; just as Theocritus (xiv. 16) speaks of wine *τετόρων ἐτέων σχεδὸν ὡς ἀπὸ λανῶ*, *nearly four years old*

ΓΥ. Α. σχεδὸν τοσοῦτον χὤσον ἐκ Διονυσίων.
ἀλλ' ἀπόδος αὐτό. ΜΝ. μὰ τὸν Ἀπόλλω τουτογί.
ΓΥ. Α. ἐμπρήσομεν τοίνυν σε. ΜΝ. πάνυ γ' ἐμπίμπρατε·
αὕτη δ' ἀποσφαγήσεται μάλ' αὐτίκα.
ΓΥ. Α. μὴ δῆθ', ἱκετεύω σ'· ἀλλ' ἔμ' ὅ τι χρῄζεις ποίει
ὑπέρ γε τούτου. ΜΝ. φιλότεκνός τις εἶ φύσει.

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from the wine-press, that is, from the time of making. In the Woman's answer here, I take σχεδὸν to be a qualified assent to the preceding question. *Ita fere est*; you are not far wrong. It *is* three or four years old (she does not distinguish between these two figures) *plus* the time which has elapsed since the last Dionysia, that is, since the last Pitcher-feast. "Fere tantum, et quantum effluxit temporis ab ultimis Anthesteriis."—Brunck. The Thesmophoria were celebrated some eight months after the Anthesteria. This seems to have been a very fine bottle for its years; not like the diminutive flask of wine which an admirer gave to Phryne. *It's ten years old*, he said; *It's mighty little for its age*, said Phryne. Athenaeus xiii. 49. The same repartee is attributed (Ath. xiii. 47) to Gnathaena who, like other noted wits, obtained credit not only for her own smart sayings, but for many others of a similar character. And a kindred witticism is recorded of Cicero (Macrobius, Sat. ii. 3) who, when his host was pressing upon him some very moderate wine as Falernian forty years old, observed, *It bears its years remarkably well* (bene aetatem fert): meaning that no one would suspect it of being so old.

748. μὰ τὸν Ἀπόλλω τουτογί] *Not it, by Apollo.* The reading of the MSS. and editions is μὰ τὸν Ἀπόλλω τουτονί, which the Latin translators, Andrea Divo and Kuster, took in a similar sense, whilst Bothe explained τουτονὶ by τὸν ἀσκόν. But Brunck, in revising Kuster's translation, saw that the words must mean *No, by Apollo here*, and Fritzsche, after suggesting τουτογὶ, was content to believe that Mnesilochus is addressing the statue of Apollo Ἀγυιεὺς, of which Pollux (iv. segm. 123) says, ἐπὶ τῆς σκηνῆς καὶ Ἀγυιεὺς ἔκειτο βωμὸς πρὸ τῶν θυρῶν. But the language of Pollux, πρὸ τῶν θυρῶν, shows that he is speaking only of scenes which represented the exterior of a house, and in such cases the προθύρου προπύλαιος would naturally be stationed before the door. Such was the case, as we know, in the Wasps (see the note on Wasps 875); and such was also the case in the line of Menander which Fritzsche cites from Suidas (s.vv. ναὶ μὰ τὸ) μαρτύρομαι τὸν Ἀπόλλω τοῦτον, καὶ τὰς θύρας, as the last words plainly show. And here too, so long as the scene represented the outside of Agathon's house, there would doubtless be an Ἀγυιεὺς at the door. But now that the scene has changed, and we are within the precincts of the Thesmophorium, there could be no Ἀγυιεὺς for Mnesilochus to adjure.

ἀλλ' οὐδὲν ἧττον ἥδ' ἀποσφαγήσεται.

ΓΥ. Α. οἴμοι τέκνον. δός μοι τὸ σφάγιον Μανία,

ἵν' οὖν τό γ' αἷμα τοῦ τέκνου τοὐμοῦ λάβω.

ΜΝ. ὕπεχ' αὐτὸ, χαριοῦμαι γὰρ ἕν γε τοῦτό σοι.

ΓΥ. Α. κακῶς ἀπόλοι', ὡς φθονερὸς εἶ καὶ δυσμενής.

And though the old translators gave τουτονὶ a meaning which it could not bear, I think that they were guided by a sound Aristophanic instinct, and that their meaning must be obtained by reading μὰ τὸν 'Απόλλω τουτογί. There is a similar confusion between τουτονὶ and τουτογὶ infra 880.

752. ὑπέρ γε τούτου] *In his stead*: like the δίκαιος ὑπὲρ ἀδίκων of St. Peter i. 3. 18. She would sooner lose her life than her wine: "potius vult amittere vitam quam vinum," as Bergler says.

754. σφάγιον] τὸ τοῦ αἵματος δεκτικὸν ἀγγεῖον, ὃ εἶπεν ὁ ποιητὴς (Homer, Od. iii. 444) ἀμνίον.—Suidas s.v., an explanation borrowed from, and doubtless representing the true reading, now a little confused, of the Scholium here. Eustathius, in his commentary on the above-mentioned line of Homer, says, 'Αττικοὶ σφάγιον τὸ τοιοῦτον ἀγγεῖον ἐκάλουν. And although Photius s. v., after explaining the word to mean τὸ ἀγγεῖον εἰς ὃ τὸ αἷμα τῶν σφαζομένων ἱερείων δέχονται, adds περισπᾶται ἡ δευτέρα συλλαβή, there seems no doubt that both forms, σφάγιον and σφαγεῖον, were, as Fritzsche contends, employed to denote the sacrificial bowl. Pollux, as he observes, uses the two forms indiscriminately, Book x segmm. 65 and 97, and Hesychius spells the word σφάγιον; whilst Fritzsche's own emendation of Iph. in Taur. 335, πρὸς χέρνιβας καὶ σφάγιον ἐξέπεμπέ σοι, seems at least as probable as Musgrave's πρὸς χέρνιβάς τε καὶ σφαγεῖ' ἔπεμπέ σοι. On the other hand σφαγεῖον is probably the more common form. But here neither the μοι nor the τὸ can be spared.

756. ὕπεχ' αὐτό] Mnesilochus, preparing to drain the contents of the wine-skin, still speaks of it as a victim which he is about to sacrifice. Compare Lysistrata 202. The Woman therefore calls for the sacrificial bowl, which was held underneath by the priest to catch the blood of the victim, her object being to get for herself a few drops of the precious liquid contained in the wine-skin. He does not object to her performing this part of the priest's duty, especially as he intends that every drop of the wine shall go down his own throat, and none shall fall into the bowl beneath. To the Woman's disgust therefore she receives for her perquisite as priestess, not a drop of wine, but merely the empty wine-skin, the entire contents of which Mnesilochus has drained.

757. φθονερὸς κ.τ.λ.] *Grudging and unfriendly*, for not leaving her a drop of the wine.

ΜΝ. τουτὶ τὸ δέρμα τῆς ἱερείας γίγνεται.
ΓΥ. Α. τί τῆς ἱερείας γίγνεται; ΜΝ. τουτὶ λαβέ.
ΚΡΙ. ταλαντάτη Μίκα, τίς ἐξεκόρησέ σε;
τίς τὴν ἀγαπητὴν παῖδά σοὐξῃρήσατο;
ΓΥ. Α. ὁ πανοῦργος οὗτος. ἀλλ' ἐπειδήπερ πάρει,
φύλαξον αὐτὸν, ἵνα λαβοῦσα Κλεισθένην
τοῖσιν πρυτάνεσιν ἃ πεποίηχ' οὗτος φράσω.
ΜΝ. ἄγε δὴ τίς ἔσται μηχανὴ σωτηρίας;
τίς πεῖρα, τίς ἐπίνοι'; ὁ μὲν γὰρ αἴτιος
κἄμ' ἐσκυλίσας ἐς τοιαυτὶ πράγματα
οὐ φαίνετ' οὔπω. φέρε τίν' οὖν ἂν ἄγγελον
πέμψαιμ' ἐπ' αὐτόν; οἶδ' ἐγὼ καὶ δὴ πόρον

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758. τὸ δέρμα] ἀπὸ ἔθους. ἐκδερματώσαντες γὰρ τὰ ἱερεῖα, διδόασι τὰ δέρματα ταῖς ἱερείαις. ἐκχέας οὖν τὸν οἶνον, χαρίζεται αὐτῇ τὸν ἀσκόν.—Scholiast. Kuster refers to a statement which is found, in almost identical terms, in the Scholia on Wasps 695 and Plutus 1185, νόμος ἦν τὰ ὑπολειπόμενα τῆς θυσίας τοὺς ἱερέας λαμβάνειν, ἅ εἰσιν οἷον δέρματα καὶ κωλαῖ.

760. ταλαντάτη] Another Woman now comes in, full of commiseration for this most unfortunate Mica. Her name, as she herself informs us, infra 898, is Critylla: and she remains on the stage till all the actors go out before the great dance-song, infra 947. ἐξεκόρησέ σε literally means *has swept* or *cleaned you out*: but here it is used as if from κόρη, *has deprived you of your child.*

763. λαβοῦσα Κλεισθένην] Cleisthenes has already gone, supra 654, to tell the Prytanes what has occurred. Mica will now go herself to invoke their aid, overtaking Cleisthenes, and bringing him with her, as the recognized Women's Advocate. Having thus adroitly shifted to Critylla's shoulders the duty of keeping guard on Mnesilochus, she at once leaves the stage, and Mnesilochus commences a soliloquy on his own alarming situation. Observe that in 767 it is Euripides who has involved him in this scrape: in 651 supra, it was he himself; but of course both statements are true.

770. ἐκ τοῦ Παλαμήδους] The Palamede of Euripides is said to have been exhibited in the early spring of B.C. 415, together with the Alexander, the still extant Troades, and a satyric drama called the Sisyphus.—Aelian V. H. ii. 8. Palamede was put to death by the Achaeans in Troyland, on a false charge of treachery; and his brother Oeax, wishing to send intelligence of his fate to their father Nauplius in Euboea, hit upon the device of writing it upon oar-blades, and launching the oar-blades into the Aegean sea. Mnesilochus de-

ἐκ τοῦ Παλαμήδους· ὡς ἐκεῖνος, τὰς πλάτας
ῥίψω γράφων. ἀλλ' οὐ πάρεισιν αἱ πλάται.
πόθεν οὖν γένοιντ' ἄν μοι πλάται; πόθεν; πόθεν;
τί δ' ἂν εἰ ταδὶ τἀγάλματ' ἀντὶ τῶν πλατῶν
γράφων διαρρίπτοιμι; βέλτιον πολύ.
ξύλον γέ τοι καὶ ταῦτα, κἀκεῖν' ἦν ξύλον.
ὦ χεῖρες ἐμαί,
ἐγχειρεῖν χρῆν ἔργῳ πορίμῳ.
ἄγε δὴ πινάκων ξεστῶν δέλτοι,
δέξασθε σμίλης ὁλκούς,
κήρυκας ἐμῶν μόχθων· οἴμοι,
τουτὶ τὸ ῥῶ μοχθηρόν·

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termines to send news of his misadventure to Euripides in a similar way, but the difficulty is that he has got no oar-blades. However, he soon thinks of a substitute. Massinger, in the Great Duke of Florence V. i, makes *his* prisoner write his sad story with a diamond ring on a pane of glass which he then throws out of the window.

773. τἀγάλματ'] *Votive tablets*: πίνακες γὰρ ἦσαν ἐν τῷ ἱερῷ, καὶ ἀπὸ τούτων λαβὼν γράφει, καὶ ῥίπτει αὐτὰς, λέγων, Ἀπέλθετε, σημάνατε Εὐριπίδῃ.—Scholiast. See infra 778.

776. ὦ χεῖρες ἐμαί] It is impossible to say how much of this little anapaestic system is borrowed, or parodied, from Euripides, and how much of it is purely Aristophanic. We cannot suppose that, in the Tragedy, Oeax was represented on the stage in the act of launching his oar-blades on the waves. The deed must have been narrated in the speech of some Messenger, or described in some choral song. Fritzsche gives to Euripides lines 778–780 (ἄγε δὴ—μόχθων), and 783, 784 (βάσκετ'—ταχέως χρή). With the Doricisms κείνᾳ ταύτᾳ in the last line Porson compares Eurip. Hec. 163 ποίαν, ἢ ταύταν ἢ κείναν, στείχω; Probably the first three words, ὦ χεῖρες ἐμαί, are also Euripidean, and are to be considered as standing apart, so that Aristophanes felt himself justified in commencing the next line with a vowel. On the other hand, Euripides could have had nothing to do with the play on words which, as Fritzsche observes, runs through the passage: χεῖρες, ἐγχειρεῖν; μόχθων, μοχθηρόν; πορίμῳ and πόρον supra 769. For ἔργον πόριμον, to quote the same commentator, means in this passage "facinus, quod πόρον, viam salutis ostendat."

781. τὸ ῥῶ]. *This R.* He has got to the third letter of his friend's name, according to the Scholiasts: ὡς Εὐριπίδην γράφων, ἐν ᾧ τὸ ρ, says one; and another, ἐν τῷ γράφειν τὸ τοῦ Εὐριπίδου ὄνομα, τοῦτό

χώρει, χώρει. ποίαν αὔλακα;
βάσκετ᾽, ἐπείγετε πάσας καθ᾽ ὁδούς,
κείνᾳ, ταύτᾳ· ταχέως χρή.

ΧΟ. ἡμεῖς τοίνυν ἡμᾶς αὐτὰς εὖ λέξωμεν παραβᾶσαι.
καίτοι πᾶς τις τὸ γυναικεῖον φῦλον κακὰ πόλλ᾽ ἀγορεύει,
ὡς πᾶν ἐσμὲν κακὸν ἀνθρώποις κἀξ ἡμῶν ἐστιν ἅπαντα,
ἔριδες, νείκη, στάσις ἀργαλέα, λύπη, πόλεμος. φέρε δή νυν,
εἰ κακόν ἐσμεν, τί γαμεῖθ᾽ ἡμᾶς, εἴπερ ἀληθῶς κακόν ἐσμεν,
κἀπαγορεύετε μήτ᾽ ἐξελθεῖν μήτ᾽ ἐκκύψασαν ἁλῶναι,
ἀλλ᾽ οὑτωσὶ πολλῇ σπουδῇ τὸ κακὸν βούλεσθε φυλάττειν;
κἂν ἐξέλθῃ τὸ γύναιόν ποι, κᾆθ᾽ εὕρητ᾽ αὐτὸ θύρασιν,

φησιν. The words which follow, χώρει, χώρει, are supposed by Fritzsche to be part of the message to Euripides, Mnesilochus repeating aloud what he is writing; *veni, veni, Euripides.* But χώρει would not mean *veni*; and Enger is no doubt right in thinking them to be addressed to the σμίλη with which he is cutting his message on the wood. *Move on, move on,* he says, as he carefully guides the instrument over the surface; but presently it makes too deep or too prolonged a cut, and he can only exclaim ποίαν αὔλακα (subaud. χωρεῖ); *There's a furrow for you.* When he has finished, he flings the tablets hither and thither about the stage.

785. ἡμεῖς τοίνυν]. Here follows, if not the last Parabasis proper which Aristophanes ever wrote, at all events the latest which has survived. The introductory line is, or does duty for, the Commation. In general, before the Parabasis commences, all the actors are withdrawn from the stage, and when it concludes, we are confronted with an entirely new scene. Here however Mnesilochus is, apparently, unable to leave, and Critylla remains to guard him; and consequently the Parabasis marks no change in the position of the actors; and when it is over, the thread is taken up unbroken.

787. ἐσμὲν κακόν] They may well declare that everybody says so, for the maxim κακὸν γυναῖκες had been a commonplace with the poets from the earliest time. The very first words of Comedy that have come down to us are

Ἀκούετε, λεώς. Σουσαρίων λέγει τάδε,
Υἱὸς Φιλίνου, Μεγαρόθεν, Τριποδίσκιος·
ΚΑΚΟΝ ΓΥΝΑΙΚΕΣ· ἀλλ᾽ ὅμως, ὦ δημόται,
οὐκ ἐστὶν οἰκεῖν οἰκίαν ἄνευ κακοῦ,
καὶ γὰρ τὸ γῆμαι, καὶ τὸ μὴ γῆμαι, κακόν.

And it would be easy to frame an ample catena of similar libels on womankind from the poets who flourished both before and after the time of Susarion. Bergler thinks that the repetition of

μανίας μαίνεσθ', οὓς χρῆν σπένδειν καὶ χαίρειν, εἴπερ ἀληθῶς
ἔνδοθεν εὕρετε φροῦδον τὸ κακὸν καὶ μὴ κατελαμβάνετ' ἔνδον.
κἂν καταδάρθωμεν ἐν ἀλλοτρίων παίζουσαι καὶ κοπιῶσαι,
πᾶς τις τὸ κακὸν τοῦτο ζητεῖ περὶ τὰς κλίνας περινοστῶν.
κἂν ἐκ θυρίδος παρακύπτωμεν, τὸ κακὸν ζητεῖτε θεᾶσθαι·
κἂν αἰσχυνθεῖσ' ἀναχωρήσῃ, πολὺ μᾶλλον πᾶς ἐπιθυμεῖ
αὖθις τὸ κακὸν παρακύψαν ἰδεῖν. οὕτως ἡμεῖς ἐπιδήλως
ὑμῶν ἐσμεν πολὺ βελτίους, βάσανός τε πάρεστιν ἰδέσθαι.
βάσανον δῶμεν πότεροι χείρους. ἡμεῖς μὲν γάρ φαμεν ὑμᾶς,
ὑμεῖς δ' ἡμᾶς. σκεψώμεθα δὴ κἀντιτιθῶμεν πρὸς ἕκαστον,
παραβάλλουσαι τῆς τε γυναικὸς καὶ τἀνδρὸς τοὔνομ' ἑκάστου.

κακὸν in the passage before us is pointed at the speech of Hippolytus (Eur. Hipp. 616, 617, and 625–631), where indeed the changes are rung on κακὸν (as a description of women) through several lines.

790. μήτ' ἐξελθεῖν] That married women, as well as maidens, were expected, as a general rule, to keep within the precincts of the house, is of course well known. The αὔλειος θύρα, or outer door, was the limit for the former; the μέσαυλος, or inner door, the limit for the latter. Menander (in Stobaeus 74. 11) says,

τοὺς τῆς γαμετῆς ὅρους ὑπερβαίνεις, γύναι,
τὴν αὔλιον· πέρας γὰρ αὔλιος θύρα
ἐλευθέρᾳ γυναικὶ νενόμιστ' οἰκίας.

Meineke, as others had done before him, refers these lines to the Ἱέρεια of Menander, and in commenting upon them cites from Philo de Legg. Spec. p. 803 C the statement given above as to the limits within which married women and maidens respectively were accustomed to keep themselves.

795. παίζουσαι] That is, as Fritzsche suggests, in some festal ceremony, infra 947, 983. He translates the passage, *Atque si domi alienae obdormiverimus diem agentes festum lusuque fatigatae, unusquisque hoc malum* (uxorem) *quaerit, lectos circumiens.*

797. ζητεῖτε θεᾶσθαι] The alteration, universally accepted, of the manuscript ζητεῖ τὸ κακὸν τεθεᾶσθαι into τὸ κακὸν ζητεῖτε θεᾶσθαι is due to the late Bishop Kaye, a very excellent scholar. On Porson's death, it was doubtful whether Monk (afterwards Bishop of Gloucester), Kaye, or Dobree, would be selected to fill the vacant chair. Monk was chosen, and Kaye was made Regius Professor of Divinity and afterwards became Bishop of Lincoln. His name was a puzzle to Fritzsche, who says "Dobraeus breviter, ut solet, *Lege cum J. Kaye* τὸ κακὸν ζητεῖτε θεᾶσθαι. Moriar, si hunc Criticum J. Kaye, niger anne albus sit, notum habeo."

Ναυσιμάχης μέν γ' ἥττων ἐστὶν Χαρμῖνος· δῆλα δὲ τἄργα.
καὶ μὲν δὴ καὶ Κλεοφῶν χείρων πάντως δήπου Σαλαβακχοῦς.
πρὸς Ἀριστομάχην δὲ χρόνου πολλοῦ, πρὸς ἐκείνην τὴν Μαραθῶνι,
καὶ Στρατονίκην, ὑμῶν οὐδεὶς οὐδ' ἐγχειρεῖ πολεμίζειν.
ἀλλ' Εὐβούλης τῶν πέρυσίν τις βουλευτής ἐστιν ἀμείνων

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804. Ναυσιμάχης κ. τ. λ.] They bring forward for comparison five female names, Nausimache, Salabaccho, Aristomache, Stratonice, and Eubule. Salabaccho, we know, was a bold and vulgar courtezan, but, notwithstanding the guesses of the Scholiast, there is no reason for placing any of the others in the same category. They stand on quite a different footing. It is for her *character*, not for her *name*, that she is introduced; the others are selected solely for their names, and possibly are not intended to represent any particular individuals.

The name Nausimache signifies a Naval engagement; and Charminus, a well-known Athenian officer of the day, is said to be unequal to Nausimache, Ναυσιμάχης ἥττων, in reference to his defeat, ἧτταν, in a naval engagement which occurred off the little island of Syme about a year before the exhibition of this Play. He was stationed there with a squadron of twenty Athenian ships, to intercept some Peloponnesian reinforcements, sailing northward; when the entire Peloponnesian fleet, moving southward from Miletus, suddenly resolved to swoop down upon Syme, and attempt to surprise him there. They arrived unseen at the other side of the islet, but in the night, which was wet and dark, some ships became detached from the main body, and at daybreak were fully visible to Charminus. Thinking them to be the reinforcements for which he was lying in wait, he immediately attacked them with vigour and success; when suddenly the whole Peloponnesian fleet came swinging round the corner of the island, and began to close him in on every side; so that he was glad to escape with the loss of six Athenian vessels: Thuc. viii. 41, 42. It was plain therefore, from what actually happened (δῆλα δὲ τἄργα), say the Chorus, that Charminus was not equal to Nausimache.

805. Σαλαβακχοῦς] This is not the first time that this notorious πόρνη has been compared with, and pronounced superior to, a violent and unprincipled demagogue. In Knights 765 Cleon ranks himself next in merit to Lysicles, Cynna, and Salabaccho; and here she holds a similar position in respect of Cleophon, the leading demagogue of the later years of the Peloponnesian War. It was not however until some months *after* the exhibition of this Play that he commenced his fatal policy of inducing the Demus to reject every overture of peace from the Peloponnesian Confederacy.

806. Ἀριστομάχην] They identify the names of Ἀριστομάχη and Στρατονίκη with the victory of Marathon, with which,

παραδοὺς ἑτέρῳ τὴν βουλείαν; οὐδ᾽ αὐτὸς τοῦτό γε φήσεις.
οὕτως ἡμεῖς πολὺ βελτίους τῶν ἀνδρῶν εὐχόμεθ᾽ εἶναι.
οὐδ᾽ ἂν κλέψασα γυνὴ ζεύγει κατὰ πεντήκοντα τάλαντα
ἐς πόλιν ἔλθοι τῶν δημοσίων· ἀλλ᾽ ἢν τὰ μέγισθ᾽ ὑφέληται
φορμὸν πυρῶν τἀνδρὸς κλέψασ᾽, αὐθημερὸν αὔτ᾽ ἀπέδωκεν.

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they say, no man would venture to compete. The words χρόνου πολλοῦ are usually connected with ἐγχειρεῖ, *nemo vestrum a longo jam tempore ne conatur quidem certare*; but having regard to their position, it seems more reasonable to treat them as genitives of Age (as one says, "a man ἐτῶν τριάκοντα"), *the famous battle of long ago.*

808. Εὐβούλης] This is an allusion to the tame surrender by the popularly elected Council of Five Hundred of their high offices of state to the usurping Four Hundred; an event which, like the defeat of Charminus, took place about a year before the exhibition of the present Play. On this subject, and its bearing on the date of the Thesmophoriazusae, the reader is referred to the Introduction. In the name Εὐβούλη there is of course a play on the words βουλείαν, βουλευτής. And possibly the speaker is referring to Eubule, one of the three daughters of Leos (τοῦ Λεὼ κόραι), who died to save Athens in her hour of peril, and in whose honour the grateful Athenians erected the Λεωκόριον, the fane of the daughters of Leos. See Aelian V. H. xii. 28 and the Commentators there. And certainly the sacrifice of Eubule and her sisters would furnish a striking contrast to the pusillanimity of the Five Hundred.

809. οὐδ᾽ αὐτός] The speaker, as has frequently been observed, is singling out and addressing some one of the Five Hundred, who was sitting as a spectator in the theatre. It must be remembered that the oligarchic Four Hundred had by this time disappeared, and the popular Council had been reinstated in its former position.

810. εὐχόμεθ᾽ εἶναι] This line, as Dobree pointed out, is modelled on the Homeric ἡμεῖς τοι πατέρων μέγ᾽ ἀμείνονες εὐχόμεθ᾽ εἶναι. Iliad iv. 405.

811. οὐδ᾽ ἂν κλέψασα κ. τ. λ.] "Nor will a Woman come driving in a carriage and pair to the Acropolis" (as, she implies, Men do), "having filched from the public treasury 50 talents at a time." Fritzsche thinks that the taunt is levelled at Peisander, and doubtless he was a notable offender in this line: see Lysistrata 490. On κατὰ πεντήκοντα τάλαντα (cf. Wasps 669) the Scholiast remarks, οὐκ εἶπεν πεντήκοντα, ἀλλὰ κατὰ πεντήκοντα, τὸ συνεχὲς ἐκφαίνων.

812. ἐς πόλιν ἔλθοι] ἀπὸ συμμάχων ἢ στρατείας. — Scholiast. And as his explanation is quoted by the Commentators without a word of dissent, I presume that they acquiesce in it. But it seems clearly wrong. πόλις means the Acropolis; and the expression ζεύγει ἐς πόλιν ἔλθοι is exactly equivalent to the ἅρμ᾽ ἐλαύνῃς πρὸς πόλιν of Clouds 69.

813. φορμόν] *A basket*, that is, a *basket-*

ἀλλ' ἡμεῖς ἂν πολλοὺς τούτων
ἀποδείξαιμεν ταῦτα ποιοῦντας.
καὶ πρὸς τούτοις γάστριδας ἡμῶν
ὄντας μᾶλλον καὶ λωποδύτας
καὶ βωμολόχους κἀνδραποδιστάς.
καὶ μὲν δήπου καὶ τὰ πατρῷά γε
χείρους ἡμῶν εἰσὶν σῴζειν·
ἡμῖν μὲν γὰρ σῶν ἔτι καὶ νῦν

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ful. We have the diminutive φορμὶς in Wasps 58. The words φορμὸν πυρῶν τἀνδρὸς κλέψασα are, I believe, universally understood as explanatory of the preceding ἣν τὰ μέγισθ' ὑφέληται; "the greatest of her thefts is to purloin a basketful of wheat from her husband, and even that she replaces the very same day." But though in my translation I have followed this interpretation, I very much doubt if it is the correct one. It is difficult to understand how the wife could replace the wheat she had purloined from her husband; and equally difficult, in this view, to give any meaning to αὔτ'. For neither Bothe's "αὐτὸ familiariter dictum pro αὐτὸν, τὸν φορμὸν πυρῶν," nor Fritzsche's "αὐτὰ ad τὰ μέγιστα refertur" can be considered satisfactory. The passage seems rather to mean "A woman does not steal the public money by the 50 talents, and spend it in sumptuous equipages; however much of the public money she may steal, she replaces it the same day, having (for the purpose of replacing it) purloined a basketful of wheat from her husband." She replaces the public money by the proceeds of the private theft.

814–829. ἀλλ' ἡμεῖς . . . σκιάδειον] These sixteen lines constitute the Pnigos or Macron. The Pnigos, which is invariably in anapaestic dimeters, consists in the Knights of four lines, in the Acharnians of six, in the Wasps and the Peace of ten, in the Birds of fifteen, and here of sixteen. It seems impossible however that the longer systems can have been really pronounced, ἀπνευστὶ, without pausing to take breath.

822. τἀντίον κ. τ. λ.] They are going to prove their superiority to men by showing how much more carefully they have preserved their mothers' belongings, than the men have preserved what their fathers left them, "We are still using," they say, "the ἀντίον, the κανών, the καλαθίσκοι, and the σκιάδειον, which our mothers used before us." The σκιάδειον is an *umbrella*: the other articles belong, two to the weaving, and one to the spinning, business. They are all enumerated by Pollux, in his list τῶν ἐν γυναικωνίτιδι σκευῶν, and elsewhere, but without any explanation. Eustathius

τἀντίον, ὁ κανών, οἱ καλαθίσκοι,
  τὸ σκιάδειον·
τοῖς δ' ἡμετέροις ἀνδράσι τούτοις
ἀπόλωλεν μὲν πολλοῖς ὁ κανὼν
ἐκ τῶν οἴκων αὐτῇ λόγχῃ,
  πολλοῖς δ' ἑτέροις
ἀπὸ τῶν ὤμων ἐν ταῖς στρατιαῖς
  ἔρριπται τὸ σκιάδειον.
πόλλ' ἂν αἱ γυναῖκες ἡμεῖς ἐν δίκῃ μεμψαίμεθ' ἂν

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however, in his Commentary on Odyssey xiii. 107, describes the ἀντίον as that ἐν ᾧ τυλίσσεται τὸ ὑφαινόμενον. And in 2 Sam. xxi. 19 the words which we translate *the staff of whose spear was like a weaver's beam* are by the LXX translated τὸ ξύλον τοῦ δόρατος αὐτοῦ ὡς ἀντίον ὑφαινόντων. And there seems no doubt that ἀντίον was the stout wooden bar at the top of the loom from which the threads depended. Κανὼν is any straight shaft or rod, and, as applied to weaving, signifies the weaving-rod. Homer (Iliad xxiii. 761), describing Odysseus as running so close behind his antagonist in the foot-race that his breast kept all but grazing the other's back, compares him to a woman working at the loom, who is always drawing her κανὼν through the threads, and yet keeping it close to her bosom. The καλαθίσκοι are the work-baskets into which the spinning woman carded the wool. Lysistrata 535, 579. The σκιάδειον and κανὼν are, of course, selected with a view to the taunt about to be directed against the men.

825. ἀπόλωλεν ὁ κανών] The κανὼν and σκιάδειον of the men are quite different from those of the women. The σκιάδειον is now the shield, under the shadow of which the warrior fights. And the Scholiast explains κανόνα to be the spear-shaft, τὴν κάμακα τῆς λόγχης, τὸ ξύλον τῆς λόγχης, no doubt rightly, though in Homer, κανόνες are the bars at the back of the shield, to which the leathern handle, or shield-strap, is fastened. "But where are *your* κανὼν and σκιάδειον, your shield and spear-shaft?" ask the women; "ye have thrown them away as ye fled from the battlefield." αἰνίττεται εἰς Κλεώνυμον, says the Scholiast; and certainly Cleonymus is, in Aristophanes, the regular representative of the ῥιψάσπιδες. But the allusion here is not restricted to a single individual; and many another Athenian shield, besides that of Cleonymus, was vilely cast away in the disorderly flight from Delium.

830. μεμψαίμεθ' ἂν] The first line of the Epirrhema recalls the first line of the earliest Epirrhema extant, οἱ γέροντες οἱ παλαιοὶ μεμφόμεσθα τῇ πόλει (Ach. 676). In the Acharnians the special example of the injustice complained of is reserved

τοῖσιν ἀνδράσιν δικαίως, ἐν δ' ὑπερφυέστατον.
χρῆν γὰρ, ἡμῶν εἰ τέκοι τις ἄνδρα χρηστὸν τῇ πόλει,
ταξίαρχον ἢ στρατηγὸν, λαμβάνειν τιμήν τινα,
προεδρίαν τ' αὐτῇ δίδοσθαι Στηνίοισι καὶ Σκίροις,
ἔν τε ταῖς ἄλλαις ἑορταῖς αἶσιν ἡμεῖς ἤγομεν·
εἰ δὲ δειλὸν καὶ πονηρὸν ἄνδρα τις τέκοι γυνὴ,
ἢ τριήραρχον πονηρὸν, ἢ κυβερνήτην κακὸν,

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for the Antepirrhema; and there, as here, is introduced by the words τῷ γὰρ εἰκὸς, *quomodo enim aequum est, how can it be seemly*? (Ach. 703, infra 839). There however the veterans have but one grievance: here the Women have many. With ἐν δίκῃ, δικαίως, Fritzsche compares διὰ κενῆς ἄλλως, Wasps 929; εἰκῇ ῥᾳδίως, Frogs 733; and other passages.

834. Στηνίοισι καὶ Σκίροις] ἀμφότεραι ἑορταὶ γυναικῶν.—Scholiast. It was at the Scira, the Parasol festival, that the women in the Ecclesiazusae hatched their great conspiracy for seizing the reins of government. See Eccl. 18, and the note there. If the statements of the grammarians (which are collected by Kuster) are trustworthy, the Stenia were a sort of prelude to the Thesmophoria. They were celebrated, the Scholiast tells us, on the 9th of Pyanepsion, πρὸ δυεῖν τῶν Θεσμοφορίων. Photius says Στήνια· ἑορτὴ Ἀθήνησιν, ἐν ᾗ ἐδόκει ἡ ἄνοδος γενέσθαι τῆς Δήμητρος, ἐλοιδοροῦντο δ' ἐν αὐτῇ νυκτὸς αἱ γυναῖκες ἀλλήλαις· οὕτως Εὔβουλος. Probably the words εἰς τὸ ἱερὸν have dropped out before τῆς Δήμητρος; for there was no such thing as the ἄνοδος of Demeter; the first day of the Thesmophorian festival was known as the Ascent (ἄνοδος) of the women to the Thesmophorium. The Στήνια took place on the 9th, the ἄνοδος on the 10th, of Pyanepsion, and probably in the night between those two days the women who had been celebrating the Στήνια were preparing for the ἄνοδος. From the raillery which was banded about amongst them on that night, the word στηνιῶσαι (see Hesychius s.v.) became equivalent to λοιδορῆσαι.

835. ἡμεῖς] that is, the Women. *And in the other festivals which we Women are accustomed to keep.*

838. σκάφιον ἀποκεκαρμένην] *Cropped bowl-fashion.* This was an ignominious mode of tonsure, mostly reserved for slaves and harlots. εἶδος κουρᾶς.—Photius. εἶδος κουρᾶς δουλικῆς.—Scholiast. εἶδος κουρᾶς τῆς κεφαλῆς, ὃ κείρεσθαί φασι τὰς ἑταιρευούσας.—Hesychius. A bowl was placed on the crown of the head, and the hair clipped closely round it. In Birds 806 Euelpides compares his friend to a bird, σκάφιον ἀποτετιλμένῳ, *plucked bowl-fashion.*

839. τῆς τὸν ἀνδρεῖον τεκούσης] τὸ ἑξῆς, ὑστέραν τῆς τὸν ἀνδρεῖον τεκούσης.—Scholiast. With this suggestion of the Comic poet, compare the standard of precedence which the noble knights of mediaeval

ὑστέραν αὐτὴν καθῆσθαι, σκάφιον ἀποκεκαρμένην,
τῆς τὸν ἀνδρεῖον τεκούσης. τῷ γὰρ εἰκός, ὦ πόλις,
τὴν Ὑπερβόλου καθῆσθαι μητέρ' ἠμφιεσμένην
λευκὰ καὶ κόμας καθεῖσαν πλησίον τῆς Λαμάχου,
καὶ δανείζειν χρήμαθ', ᾗ χρῆν, εἰ δανείσειέν τινι
καὶ τόκον πράττοιτο, διδόναι μηδέν' ἀνθρώπων τόκον,
ἀλλ' ἀφαιρεῖσθαι βίᾳ τὰ χρήματ', εἰπόντας τοδί,

Christendom occasionally adopted and enforced in their jousts and tournaments. "For in those days," so runs a fragment of an ancient author, cited by M. Guizot, "in those days when the land was at peace and joyous festivities were held, many knights, and ladies, and noble maidens would come and sit them down to see. But if a lady or damsel of bad repute or blemished honour should have seated herself by the side of a virtuous matron or maiden of good repute, then though she might be of higher lineage or a wealthier house, the loyal-hearted knights of that day would sometimes come to her in the presence of all, and would take the good, and advance her above the blemished (et de prendre les bonnes, et de les mettre au-dessus des blasmées) and would say to the evil-minded lady in the presence of all 'Lady, let it not anger you that this matron or this maiden take the higher place, for though not so nobly born nor so richly wedded as you, yet is she of stainless honour, and therefore in the number of the good.' Then the virtuous maidens would in their hearts thank God that they had kept themselves pure, and were therefore held in honour and exalted to the higher place. But those others sat with eyes cast down in great shame and dishonour." Histoire de la Civilisation en France, sixième leçon. Vol. iii. 377.

840. *τὴν Ὑπερβόλου μητέρ'*] We know from Clouds 552 that the mother of Hyperbolus was a favourite butt of the Comic writers; and one reason, at least, for their persistent hostility is disclosed in the passage before us. It is plain that she made her wealth by money-lending, a business often profitable, but never popular. Hyperbolus (Thuc. viii. 73) and Lamachus (Thuc. vi. 101) were both dead at the date of this Play; and Aristophanes contrasts the rich and contemptible demagogue—the successor of Cleon, and the predecessor of Cleophon, less powerful and therefore less mischievous than either—with the poor but gallant soldier, who had fallen with honour in the Sicilian expedition. *ἐπαινεῖ τὸν Λάμαχον νῦν·* says the Scholiast, *ἤδη γὰρ ἐτεθνήκει ἐν Σικελίᾳ, τετάρτῳ ἔτει πρότερον.* He died in July or August, B.C. 414, *felix opportunitate mortis.*

844. *ἀφαιρεῖσθαι τὰ χρήματ'*] "pecuniam; hoc est, ipsam sortem" *(capital)* "nedum ut foenus dent mulieri."—Bothe. Compare Plautus, Mostellaria III. i. 34 "Qui mihi neque foenus neque

"ἀξία γοῦν εἶ τόκου, τεκοῦσα τοιοῦτον τόκον."
ΜΝ. ἰλλὸς γεγένημαι προσδοκῶν· ὁ δ' οὐδέπω.
τί δῆτ' ἂν εἴη τοὐμποδών; οὐκ ἔσθ' ὅπως
οὐ τὸν Παλαμήδην ψυχρὸν ὄντ' αἰσχύνεται.
τῷ δῆτ' ἂν αὐτὸν προσαγαγοίμην δράματι;
ἐγᾦδα· τὴν καινὴν Ἑλένην μιμήσομαι.
πάντως ὑπάρχει μοι γυναικεία στολή.

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sortem argenti danunt." *From whom I can get neither principal nor interest.* And Martial v. 42. 3 "Debitor usuram pariter sortemque negabit."

845. ἀξία κ.τ.λ.] The ἀξία is of course ironical. "A nice person *you* are to be exacting τόκον (in the sense of *interest*), you, who have borne such a τόκον (in the sense of *son*)." Bothe's notion that ἀξία εἶ τόκου means "You are worthy of your son," though adopted by Fritzsche, destroys all the humour, if not all the sense, of the passage. With the alliteration in this line compare Wasps 685, and see the note there.

846. ἰλλός] The close of the Parabasis finds Mnesilochus and Critylla in the same place and attitude as at the commencement. He is still a suppliant at the altar of the Twain; she is still watching him there. Ever since he despatched his tablets with a message for Euripides, he has been straining his eyes for some answer; but none has yet arrived. Consequently he has become quite ἰλλὸς, *cross-eyed*, διεστραμμένος τὴν ὄψιν.—Scholiast. στρεβλὸς, στραβὸς, διεστραμμένος. — Hesychius. Ἰλλόν· στρεβλὸν, στραβόν.—Photius. Ἰλλὸν, Ἀττικῶς, στραβὸν, Ἑλληνικῶς.—Moeris.

850. τὴν καινὴν Ἑλένην] At the date of this Comedy, the Helen was one of the most recent of the Plays of Euripides. It had been brought out, apparently, in the preceding year. Here the Scholiast explains καινὴν by ὑπόγυον δεδιδαγμένην, *quite recently exhibited*: on 1012 he tells us that the Andromeda συνδεδίδακται τῇ Ἑλένῃ; and on 1060 that the Andromeda was exhibited πέρυσιν, the year before it was parodied in the Thesmophoriazusae.

852. τί κυρκανᾷς;] *Why are you so restless?* Cf. supra 429. τί κοικύλλεις ἔχων; *why do you keep staring about?* κοικύλλεις· περιβλέπει, ἢ κακοτεχνεῖς.—Suidas.

853. πικρὰν Ἑλένην ὄψει] This is equivalent to our idiom, *I'll Helen you.* It is the retort minatory. The speaker catches up an obnoxious word used by the other, prefixes the epithet πικρὸς, and adds ἕξεις, ὄψει, or the like. The idiom is as old as Homer. When Odysseus, disguised as a beggar, is regaling the suitors with a fictitious tale of his adventures in Egypt and Cyprus, "Stand away from my table," roars Antinous, "μὴ τάχα πικρὴν Αἴγυπτον καὶ Κύπρον ἴδηαι," Od. xvii. 448. Aristophanes twice employs it in the Birds, 1045 and 1468. So when in Lucian's Cataplus 13 Megapenthes is clamouring for precedence in Charon's boat, on the ground

ΚΡΙ. *τί αὖ σὺ κυρκανᾷς; τί κοικύλλεις ἔχων;*
πικρὰν Ἑλένην ὄψει τάχ', εἰ μὴ κοσμίως
ἕξεις, ἕως ἂν τῶν πρυτανέων τις φανῇ.
ΜΝ. (*ὡς Ἑλένη*) *Νείλου μὲν αἵδε καλλιπάρθενοι ῥοαί,*
ὃς, ἀντὶ δίας ψακάδος, Αἰγύπτου πέδον
λευκῆς νοτίζει, μελανοσυρμαῖον λεών.

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that he was a *τύραννος, καὶ δορυφόρους εἶχε μυρίους*, Clotho calls for a stick, and says, *πικρὰν τὴν τυραννίδα ἕξεις, γευσάμενος τοῦ ξύλου*. Cf. Id. Symposium 47. And compare Euripides, Medea 398, 9; Iph. in Aul. 955; Bacchae 357; Cyclops 589, and the epithet *πικρόγαμος* in Odyssey i. 266 and Heliodorus, Aethiopics vii. 28.

855. Νείλου κ. τ. λ.] Mnesilochus, paying no heed to the woman's objurgation, at once starts off with the opening lines of the Helen of Euripides. The first two lines, and the first word of the third line, are quoted accurately, but for the Euripidean *τακείσης χιόνος ὑγραίνει γύας* he substitutes *νοτίζει μελανοσυρμαῖον λεών*. The reader will find in the Introduction a full comparison of the actual lines in the Tragedy with their imitations in the Comedy. Whether *καλλιπάρθενοι ῥοαὶ* are, as some think, *streams frequented by beautiful nymphs*, or, as others say, *fair virgin streams*, is a question which may be left to the interpreters of Euripides.

856. *ἀντὶ δίας ψακάδος*] *In lieu of heavenly rain.* See Deuteronomy xi. 10, 11, where the Holy Land is contrasted with Egypt, as being a land which *ἐκ τοῦ ὑετοῦ τοῦ οὐρανοῦ πίεται ὕδωρ*. Compare Heliodorus ix. 9, where it is said that the Egyptians laud and magnify the Nile, *ἀντίμιμον οὐρανοῦ τὸν ποταμὸν σεμνηγοροῦντες, οἷα δὴ δίχα νεφώσεων καὶ ὑετῶν ἀερίων τὴν ἀρουμένην αὐτοῖς ἄρδοντος, καὶ εἰς ἔτος ἀεὶ τεταγμένως ἐπομβρίζοντος.* In Euripides the epithet *λευκῆς* agrees with *χιόνος*, *when the white snow melts*; but as Aristophanes has transformed the line, it becomes a singularly inappropriate epithet of Egypt itself.

857. *μελανοσυρμαῖον λεών*] It will have been observed that Euripides in the Helen provides his verb with two accusatives, *πέδον*, *plain*, in the second line, and *γύας*, *fields*, in the third, not connecting the two by any copula. Aristophanes ridicules this double accusative by changing *γύας* into *μελανοσυρμαῖον λεών*, *black-dosed people*, so making the whole passage absurd. The *μελανο-* is intended merely as a contrast to *λευκῆς*; whilst *-συρμαῖον* is an allusion to the *συρμαία*, the purge and emetic which, according to Herodotus, the Egyptians were accustomed to take for three consecutive days every month. *Συρμαΐζουσι τρεῖς ἡμέρας ἐπεξῆς μηνὸς ἑκάστου, ἐμέτοισι θηρώμενοι τὴν ὑγιείην καὶ κλύσμασι*, ii. 77. But black-*dosed* involves also a play on black-*dressed*, the *σύρμα* being a long trailing robe. See Peace 1254, and the note there.

ΚΡΙ. *πανοῦργος εἶ νὴ τὴν Ἑκάτην τὴν φωσφόρον.*
ΜΝ. *ἐμοὶ δὲ γῆ μὲν πατρὶς οὐκ ἀνώνυμος*
Σπάρτη, πατὴρ δὲ Τυνδάρεως. ΚΡΙ. *σοί γ', ὤλεθρε,*
πατὴρ ἐκεῖνός ἐστι; Φρυνώνδας μὲν οὖν.
ΜΝ. *Ἑλένη δ' ἐκλήθην.* ΚΡΙ. *αὖθις αὖ γίγνει γυνή,*
πρὶν τῆς ἑτέρας δοῦναι γυναικίσεως δίκην;
ΜΝ. *ψυχαὶ δὲ πολλαὶ δι' ἔμ' ἐπὶ Σκαμανδρίαις*

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858. *Ἑκάτην τὴν φωσφόρον*] *φωσφόρος* is a recognized epithet of Hecate, and as such is employed by Aristophanes elsewhere. Yet there was always a certain quaintness about it; and as we are here dealing specially with the Helen of Euripides, it is not unlikely that Aristophanes is alluding to line 569 of that Play, *ὦ φωσφόρ' Ἑκάτη, πέμπε φάσματ' εὐμενῆ.* Hecate was specially invoked by women. See Frogs 1362, and the note there.

859. *ἐμοί*] In the Helen it is *ἡμῖν*, but the sense is the same. *Mine is a fatherland not unknown to fame, even Sparta; and Tyndareus was my father.* As a rule, the speeches of Mnesilochus before the entrance of Euripides are borrowed, with but little alteration, from the soliloquy of Helen in the Tragedy before the entrance of Teucer.

861. *Φρυνώνδας*] *immo vero, Phrynondas.* Phrynondas, though not an Athenian, resided at Athens during some part of the Peloponnesian War. He was a rogue of such superior and notable rascality, that to call a man a Phrynondas was equivalent to calling him a *cheat*; just as to call him a Melitides (Frogs 991) was equivalent to calling him a *dolt.* Aeschines (against Ctesiphon, 137. p. 73) intimates his opinion that Demosthenes was far superior to Phrynondas in his distinguishing characteristic. And Taylor, in his note on that remark, to which Fritzsche refers, collects the various passages in which Phrynondas is mentioned. Aristophanes uses the name in a very similar fashion in his Amphiaraus, *ὦ μιαρὲ καὶ Φρυνῶνδα καὶ πόνηρε σύ*; and again in the Proagon, though the words have not been preserved. Eupolis too more than once treats the name as synonymous with "swindler." In Isocrates against Callimachus (66) the speaker, after showing how grossly Callimachus had perjured himself, concludes, "For him to accuse me of lying is as though Phrynondas were to upbraid me for rascality." So Lucian (Alexander 4) says that the man was the very prince *τῶν ἐπὶ κακίᾳ διαβοήτων*, superior to Eurybatus and Phrynondas and other notorious rascals. Eurybatus and Phrynondas are frequently coupled in this connexion. They are so by Aeschines in the passage cited above; by Plato, Protagoras, chap. 16; and by Apuleius in his Apology (ii. 564, ed. Oudendorp), "versutiam tam insidiosam, tam admirabili scelere conflatam, negabis te unquam cognovisse.

ῥοαῖσιν ἔθανον. ΚΡΙ. *ὤφελες δὲ καὶ σύ γε.*
ΜΝ. *κἀγὼ μὲν ἐνθάδ' εἴμ'· ὁ δ' ἄθλιος πόσις*
οὑμὸς Μενέλαος οὐδέπω προσέρχεται.
τί οὖν ἔτι ζῶ τῶν κοράκων πονηρίᾳ;
ἀλλ' ὥσπερ αἰκάλλει τι καρδίαν ἐμήν.
μὴ ψεῦσον, ὦ Ζεῦ, τῆς ἐπιούσης ἐλπίδος.
ΕΥ. (ὡς Μενέλαος) *τίς τῶνδ' ἐρυμνῶν δωμάτων ἔχει κράτος,*

Quis Palamedes, quis Sisyphus, quis denique Eurybatus aut Phrynondas talem excogitasset?" Many other passages to the same effect will be found in Taylor's note. Here the Woman, disgusted with the knavery of Mnesilochus, declares that he must be the son of Phrynondas, the greatest swindler in all the world. The Scholiast, after saying that Phrynondas ἐπὶ πονηρίᾳ διαβάλλεται, adds, τινὲς δὲ καὶ πατέρα αὐτῷ φασὶν ἀληθῶς εἶναι τοῦτον. This last observation is of course quite groundless; Critylla knows nothing of Mnesilochus or his father: she is speaking of his *character*, not of his real parentage.

865. ὤφελες κ. τ. λ.] So in Odyssey ii. 182, one of the suitors, scoffing at the prophet, who had announced that the return of Odysseus was nigh at hand, says,

αὐτὰρ Ὀδυσσεὺς
ὤλετο τῆλ'· ὡς καὶ σὺ καταφθίσθαι σὺν ἐκείνῳ
ὤφελες.

867–870. οὑμὸς . . . ἐλπίδος] There is nothing in the Helen corresponding to these four lines except that the question τί δῆτ' ἔτι ζῶ; occurs in line 56, as it does again in line 293.

869. αἰκάλλει] σαίνει. — Scholiast. *Fawns on me. Smiles upon my heart.* Compare Aesch. Ag. 1089 οὔ με φαιδρύνει λόγος.

870. μὴ ψεῦσον κ. τ. λ.] The Scholiast cites from the Peleus of Sophocles, μὴ ψεῦσον, ὦ Ζεῦ· μή μ' ἕλῃς ἄνευ δορός. With τῆς ἐπιούσης ἐλπίδος, *my dawning* (literally, *approaching*) *hope*, compare Eccl. 105 τὴν ἐπιοῦσαν ἡμέραν, *the dawning day*. The expression ψευσθῆναι τῆς ἐλπίδος is very common, and many instances of its usage are collected by the Commentators here; but I will merely set down those which I have myself observed. In Hdt. ix. 61, just before the commencement of the battle of Plataea, Pausanias, turning to Hera's temple, beseeches the Goddess μηδαμῶς σφέας ψευσθῆναι τῆς ἐλπίδος (*Let me not be disappointed of my hope.* Psalm cxix. 116, Prayer-book version). So Sophocles, Ajax 1382; Xenophon, Hellenics vii. 5. 24 (of the tactics of Epaminondas before the battle of Mantinea). But no writer is more partial to the phrase than Theodoret in his Ecclesiastical History: see I. vii. 2; IV. xix. 16, xxi. 10; V. iv. 4, xxxix. 18.

871. τίς τῶνδ'] Up to this point all

ὅστις ξένους δέξαιτο ποντίῳ σάλῳ
κάμνοντας ἐν χειμῶνι καὶ ναυαγίαις;
ΜΝ. Πρωτέως τάδ' ἐστὶ μέλαθρα. ΕΥ. ποίου Πρωτέως;
ΚΡΙ. ὦ τρισκακόδαιμον, ψεύδεται νὴ τὼ θεώ,
ἐπεὶ τέθνηκε Πρωτέας ἔτη δέκα.
ΕΥ. ποίαν δὲ χώραν εἰσεκέλσαμεν σκάφει;
ΜΝ. Αἴγυπτον. ΕΥ. ὦ δύστηνος, οἷ πεπλώκαμεν.
ΚΡΙ. πείθει τι τούτῳ, τῷ κακῶς ἀπολουμένῳ
ληροῦντι λῆρον; Θεσμοφόριον τουτογί.
ΕΥ. αὐτὸς δὲ Πρωτεὺς ἔνδον ἔστ' ἢ 'ξώπιος;
ΚΡΙ. οὐκ ἔσθ' ὅπως οὐ ναυτιᾷς ἔτ', ὦ ξένε,
ὅστις γ' ἀκούσας ὅτι τέθνηκε Πρωτέας
ἔπειτ' ἐρωτᾷς "ἔνδον ἔστ' ἢ 'ξώπιος;"
ΕΥ. αἰαῖ· τέθνηκε; ποῦ δ' ἐτυμβεύθη τάφῳ;

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the quotations from the Helen have been taken from the heroine's soliloquy, which forms the prologue of the Play. That soliloquy is interrupted by the entrance of Teucer, whose first words are τίς τῶνδ' ἐρυμνῶν δωμάτων ἔχει κράτος; Here, instead of Teucer, Euripides enters in the character of Menelaus, but his first words are the words of Teucer. The two lines which follow are not borrowed from the Helen; but the subsequent dialogue between Euripides and Mnesilochus to the end of 881 is altered from a dialogue occurring later on in the Euripidean Play, between Menelaus and an old lady who is keeping the door of the Palace. It is noteworthy that no surprise is now exhibited by anybody at the intrusion of men—Euripides, the Magistrate, the Scythian archer—into the precincts of the Thesmophorium. It seems as though the catastrophe of Mnesilochus had operated here, as the introduction of the wounded Prince did in the College of Tennyson's Princess, where men, theretofore excluded, "out and in Walked at their will, and everything was changed."

876. Πρωτέας] She need not be, but she probably is, referring to a real personage. The Scholiast says, Πρωτέας· οὕτω καλούμενος Ἀθηναῖος, ὃς ἐτεθνήκει πρόπαλαι; and Kuster's suggestion that she means the general whom Thucydides mentions (i. 45; ii. 23) as one of the commanders of the Athenian navy about the time of the commencement of the Peloponnesian War, but of whom there is no subsequent record, has, not without reason, obtained universal acceptance.

879. πείθει τι τούτῳ] With the first part of this line compare supra 592; and with the latter part Peace 2.

881. ἐξώπιος] This, as Kuster observes,

ΜΝ. τόδ' ἐστὶν αὐτοῦ σῆμ', ἐφ' ᾧ καθήμεθα.
ΚΡΙ. κακῶς ἄρ' ἐξόλοιο κἀξολεῖ γέ τοι,
ὅστις γε τολμᾷς σῆμα τὸν βωμὸν καλεῖν.
ΕΥ. τί δαὶ σὺ θάσσεις τάσδε τυμβήρεις ἕδρας
φάρει καλυπτὸς, ὦ ξένη; ΜΝ. βιάζομαι
γάμοισι Πρωτέως παιδὶ συμμῖξαι λέχος.
ΚΡΙ. τί, ὦ κακόδαιμον, ἐξαπατᾷς αὖ τὸν ξένον;
οὗτος πανουργῶν δεῦρ' ἀνῆλθεν, ὦ ξένε,
ὡς τὰς γυναῖκας ἐπὶ κλοπῇ τοῦ χρυσίου.
ΜΝ. βάϋζε, τοὐμὸν σῶμα βάλλουσα ψόγῳ.
ΕΥ. ξένη, τίς ἡ γραῦς ἡ κακορροθοῦσά σε;
ΜΝ. αὕτη Θεονόη Πρωτέως. ΚΡΙ. μὰ τὼ θεὼ,
εἰ μὴ Κρίτυλλά γ' Ἀντιθέου Γαργηττόθεν·

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is a favourite word of Euripides: Medea 624; Alcestis 546; Supplices 1038. But it is not found in the Helen, where Menelaus first inquires of the doorkeeper, whether Proteus ἔστ' ἐν οἴκοις, and on being informed that Proteus is dead, and that his son is now the king, asks again ποῦ δῆτ' ἂν εἴη; πότερον ἐκτὸς, ἢ 'ν δόμοις; Helen 465, 467.

882. ναυτιᾷς] The word is here used, not of actual sea-sickness, but of the dazed bewilderment which the voyager may continue to feel, even after he has landed. "Nauseo," no doubt a translation of ναυτιάω, is used in precisely the same way by Plautus in his Amphitryon I. i. 173, where Sosia says "Lassus sum hercle e navi, ut vectus huc sum; etiam nunc nauseo."

886. τόδ' ἐστὶν κ. τ. λ.] τόδ' ἐστὶν αὐτοῦ μνῆμα is in Helen 466 the reply of the doorkeeper to the inquiry of Menelaus whether Proteus is at home. But, unlike Mnesilochus, she is speaking the truth.

889. τυμβήρεις ἕδρας] This line does not occur in the Helen, but the heroine, before she has seen Menelaus, had referred to her place of refuge as ἕδρας τάφου. We do not take up the Euripidean dialogue again until line 905.

894. ἐπὶ κλοπῇ τοῦ χρυσίου] This is rather too bad of Critylla, for she knew perfectly well the real errand on which Mnesilochus had come, and that he had not intruded himself amongst the women *for the purpose of stealing their trinkets.* This sort of theft, however, seems to have been common enough. Cf. Ach. 258. The next line appears to be a parody, but not of any passage in the Helen. As to βάϋζε, cf. supra 173.

898. εἰ μή] These words are frequently employed to introduce, not a mere ex-

σὺ δ' εἶ πανοῦργος. ΜΝ. ὁπόσα τοι βούλει λέγε.
οὐ γὰρ γαμοῦμαι σῷ κασιγνήτῳ ποτὲ,
προδοῦσα Μενέλαον ἐμὸν ἐν Τροίᾳ πόσιν.
ΕΥ. γύναι, τί εἶπας; στρέψον ἀνταυγεῖς κόρας.
ΜΝ. αἰσχύνομαί σε, τὰς γνάθους ὑβρισμένη.
ΕΥ. τουτὶ τί ἔστιν; ἀφασία τίς τοί μ' ἔχει.
ὦ θεοὶ, τίν' ὄψιν εἰσορῶ; τίς εἶ, γύναι;
ΜΝ. σὺ δ' εἶ τίς; αὐτὸς γὰρ σὲ κἄμ' ἔχει λόγος.

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ception to, or qualification of, the preceding denial, but an affirmative statement of the actual fact. Aristophanes so employs them in Knights 186, Lysistrata 943. Everybody is familiar with the New Testament examples, St. Matth. xxiv. 36; Galatians i. 7, ii. 16. The woman is not Theonoe the daughter of Proteus, she is Critylla the daughter of Antitheus, who comes from Gargettus, now *Garito*, a village some miles to the north-east of Athens on the road to Mount Pentelicus. It was a deme, as the Scholiast observes, τῆς Αἰγηΐδος φυλῆς, and was in later times celebrated as the birthplace of Epicurus.

902. ἀνταυγεῖς κόρας] This line does not come from the Helen, but is doubtless either borrowed from some lost Play of Euripides, or composed in imitation of his style. The epithet ἀνταυγεῖς is susceptible of two interpretations; (1) *sunlike eyes*, ἀντιμίμους ἡλίου τροχῷ, "eyes that do mislead the morn"; ἡλιακὰς ἀκτῖνας, to employ the phrase with which Heliodorus (Aethiopics ii. 16) describes brightly glancing eyes; and to some extent like the ἀνθήλιον πρόσωπον, "the countenance flashing like the sun," ascribed to Athene in Eur. Ion 1550; (2) *eyes meeting mine*; τὰς κόρας σου ἀντιπροσώπους μοι στρέψον, as the Scholiast explains it; and this is the general, and I think the right, interpretation. So Empedocles (Plutarch, De Pythiae oraculis 12) says that the Sun, which obtains its brilliance from the heavenly light,

ἀνταυγεῖ πρὸς Ὄλυμπον ἀταρμύκτοισι προσώποις.

And Ecphantus (Stobaeus xlviii. 64) calls the eagle ἀντωπὸν ἁλίῳ, just as Euripides (Iph. in Aul. 585) uses the words ἀντωποῖς βλεφάροισιν of the glances of Helen meeting the ardent glances of Paris. αὐγὰς is used for the *eyes* in Eur. Androm. 1180.

903. ὑβρισμένη] ἐπειδὴ ξυρηθεὶς ἦν.—Scholiast. He remembers, for the moment, that Helen is the shaved and singed Mnesilochus, just as he remembers, seven lines below, that Menelaus is really the market-gardener's son.

904. ἀφασία] In Helen 549, 550 Menelaus says, δέμας δείξασα σὸν, Ἔκπληξιν ἡμῖν ἀφασίαν τε προστίθης. But, as Bergler and Fritzsche observe, lines more resembling the present are to be

ΕΥ. Ἑλληνὶς εἶ τις ἢ 'πιχωρία γυνή;
ΜΝ. Ἑλληνίς. ἀλλὰ καὶ τὸ σὸν θέλω μαθεῖν.
ΕΥ. Ἑλένῃ σ' ὁμοίαν δὴ μάλιστ' εἶδον, γύναι.
ΜΝ. ἐγὼ δὲ Μενελάῳ σ' ὅσα γ' ἐκ τῶν ἰφύων.
ΕΥ. ἔγνως ἄρ' ὀρθῶς ἄνδρα δυστυχέστατον.
ΜΝ. ὦ χρόνιος ἐλθὼν σῆς δάμαρτος ἐς χέρας,
    λαβέ με λαβέ με πόσι, περίβαλε δὲ χέρας.

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found in Herc. Fur. 515 *οὐκ οἶδα, θύγατερ· ἀφασία δὲ κἄμ' ἔχει*, and Iph. in Aul. 837 *ποίους γάμους φῄς· ἀφασία μ' ἔχει, γύναι.* The next line is altered from Helen 557 (see also Id. 72), whilst line 906 is taken from Helen 558 without any alteration at all.

907. Ἑλληνὶς εἶ τις κ.τ.λ.] Just as the commencement of the Choephoroe has been preserved only by its quotation in the Frogs; so this line has been restored to the Helen only from its quotation here. It is absolutely necessary to the Euripidean dialogue, but had fallen out, doubtless because the following line commenced with the same word Ἑλληνίς. The transcribers of Aristophanes had been more careful, and Markland replaced the line in the Helen from the parody here. The five following lines, down to *ἐς χέρας*, are taken from the Helen without any alteration except that mentioned in the next note.

910. *ὅσα γ' ἐκ τῶν ἰφύων*] *To judge from those sprigs of lavender.* *δέον εἰπεῖν ἐκ τῶν ὄψεων, εἶπεν ἐκ τῶν ἰφύων. ἴφυον δέ ἐστιν εἶδος ἀγρίου λαχάνου, ὅτι Εὐριπίδης λαχανοπώλιδος Κλειτοῦς υἱὸς ἦν δηλονότι.* —Scholiast. Photius (s.v.) and Suidas (s.v. *ἰφύη*) also describe it as an *ἄγριον λάχανον*. But this seems an error, arising from the fact that there is undoubtedly an allusion to the poet's mother, and to the *ἄγρια λάχανα* which she is represented as selling, supra 387, 456. For Theophrastus, who frequently mentions it, invariably classes it with flowers, and not with potherbs. In Hist. Plant. vi. 6. 11 he speaks of it as woody, and having a woody root; in vi. 8. 3 he says that it blossoms in summer; and in vii. 13. 7 he observes that the blossoms come before the leaves. Hesychius (s.v. *ἴφια*), after describing it both as *ἄνθος* and as *λάχανον*, adds *ὃ ἡμεῖς Λαβαντίδα* (*lavandulam*) *καλοῦμεν.* And both Stackhouse, in his "Illustrations of Theophrastus," and Sprengel, i. p. 86, identify it with the lavender plant. Euripides would seem to be wearing some lavender about him, possibly a garland round his head, as Pierson suggests, in his note on Moeris, s.v. *Ἀγυιᾶ*. The *ἴφυον* is mentioned again by Aristophanes in his Phoenissae. Athenaeus iii. 39.

913. *λαβέ με κ.τ.λ.*] Here we part company with the Helen, and Mnesilochus extemporizes a little series of emotional ejaculations, preparatory to his making

φέρε σὲ κύσω. ἄπαγέ μ' ἄπαγ' ἄπαγ' ἄπαγέ με
λαβὼν ταχὺ πάνυ. ΚΡΙ. κλαύσετ' ἄρα νὴ τὼ θεὼ
ὅστις σ' ἀπάξει, τυπτόμενος τῇ λαμπάδι.
ΕΥ. σὺ τὴν ἐμὴν γυναῖκα κωλύεις ἐμὲ,
τὴν Τυνδάρειον παῖδ', ἐπὶ Σπάρτην ἄγειν;
ΚΡΙ. οἴμ' ὡς πανοῦργος καὐτὸς εἶναί μοι δοκεῖς,
καὶ τοῦδέ τις ξύμβουλος. οὐκ ἐτὸς πάλαι
ἠγυπτιάζετ'. ἀλλ' ὅδε μὲν δώσει δίκην.
προσέρχεται γὰρ ὁ πρύτανις χὠ τοξότης.
ΕΥ. τουτὶ πονηρόν· ἀλλ' ὑπαποκινητέον.

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off in the company of Euripides. ταῦτα λέγει, says the Scholiast, ἀκολουθῶν αὐτῷ, καὶ βουλόμενος ἐκφυγεῖν. In the Helen, it should be remembered, Menelaus does not believe that the lady is really his wife, though he is struck with the wonderful likeness; and therefore when she says, ὦ χρόνιος ἐλθὼν τῆς δάμαρτος ἐς χέρας, he exclaims, "Wife indeed! keep your hands off my clothes," ποίας δάμαρτος, μὴ θίγῃς ἐμῶν πέπλων. However, in the next scene, when he is at last compelled to recognize her, Helen does indulge in a little outburst of delirious joy; φίλαι, φίλαι, she cries, πόσιν ἐμὸν, ἐμὸν ἔχομεν ἔχομεν, ὃν ἔμενον ἔμενον ἐκ Τροίας πολυετῆ μολεῖν.

922. ἠγυπτιάζετ'] *Egyptianized, played at being Egyptians*; referring of course to their previous conversation about Egypt: but with a further allusion to the cunning craftiness with which the ancient Egyptians were credited. The Scholiast says, ἐπανουργεῖτε· ὡς δὴ τῶν Αἰγυπτίων πανούργων ὄντων. And the Scholiast on Clouds 1130, as Kuster observes, cites from Aeschylus δεινοὶ πλέκειν τοι μηχανὰς Αἰγύπτιοι (a line which passed into a proverb, and is frequently quoted by ancient authors) and Theocritus xv. 47 οὐδεὶς κακοεργὸς δαλεῖται τὸν ἰόντα, παρέρπων Αἰγυπτιστί. Many passages to the same effect are collected in Valckenaer's note on Theocritus.

926. ἤνπερ ἐμπνέω] ἕως ζῶ.—Scholiast. "si modo vixero."—Brunck.

928. μήρινθος] *An angler's line.* The speaker means "that throw caught nothing," cf. Wasps 175. It is a proverb borrowed, as Brunck says, "a piscatoribus qui hamum retrahunt inanem." This line, given to the Woman in the MSS. and early editions, is by most recent editors transferred to Mnesilochus.

929. ὅδ' ἔσθ' κ.τ.λ.] Cleisthenes had hurried off, after line 654, to lay a complaint before the Prytanes about the misconduct of Mnesilochus; and Mica had followed him, after line 764. And now one of these Magistrates enters to investigate the matter, accompanied by a Scythian archer (doubtless, until after the Choral song, represented by a

ΜΝ. ἐγὼ δ' ὁ κακοδαίμων τί δρῶ; ΕΥ. μέν' ἥσυχος.
οὐ γὰρ προδώσω σ' οὐδέποτ', ἤνπερ ἐμπνέω,
ἢν μὴ προλίπωσ' αἱ μυρίαι με μηχαναί.
ΜΝ. αὕτη μὲν ἡ μήρινθος οὐδὲν ἔσπασεν.
ΠΡ. ὅδ' ἔσθ' ὁ πανοῦργος ὃν ἔλεγ' ἡμῖν Κλεισθένης;
οὗτος, τί κύπτεις; δῆσον αὐτὸν εἰσάγων
ὦ τοξότ' ἐν τῇ σανίδι, κᾆπειτ' ἐνθαδὶ
στήσας φύλαττε καὶ προσιέναι μηδένα
ἔα πρὸς αὐτὸν, ἀλλὰ τὴν μάστιγ' ἔχων
παῖ', ἢν προσίῃ τις. ΚΡΙ. νὴ Δί' ὡς νῦν δή γ' ἀνὴρ

Choregic actor), who was the proper minister to carry out his commands. See the note on 654 supra. They find the culprit hanging down his head for very shame at being detected by these officials in woman's clothes: just as Demus, in Knights 1354, hung down his, when made conscious of his folly in times past. And the words οὗτος, τί κύπτεις; were addressed to Demus there, just as they are to Mnesilochus here.

930. εἰσάγων] *Take him within*, as Kuster rightly explains it. See Clouds 1212; Peace 842, 1020; Eccl. 1037. The Archer is to take Mnesilochus behind the scenes, and tie him to the plank; then to bring him out again, so tied, on the stage, and watch him there. Mnesilochus is accordingly taken out after line 946, and is brought in again, bound, after line 1000.

931. σανίδι] The σανὶς was a straight plank to which malefactors were bound, often as a preliminary to execution. Duris, the Samian historian, said that Pericles, after conquering Samos, carried the Samian trierarchs and marines to Miletus, and having tied them to planks, σανίσι προσδήσας, and exposed them for ten days, had their brains beaten out with cudgels; but Plutarch (Pericles 28), who records the statement, does not believe a word of it. So when Brutus condemned to death his own sons, and the other youths who were conspiring to bring back the Tarquins, "stabant deligati ad palum nobilissimi juvenes: missique lictores ad sumendum supplicium nudatos virgis caedunt, securique feriunt," Livy ii. 5. The plank was fixed perpendicularly in the ground; the culprit was in front with his back to the plank; and the process does not seem to have been painful in itself, though, like our pillory, it would become so by exposure to the sun and storms. So long as Mnesilochus was personating Helen, it was appropriate that he should have been sitting on the altar of his own free will: but now that he is to represent Andromeda chained to the rock, it is desirable that he should appear as a helpless victim tied to the plank.

ὀλίγου μ' ἀφείλετ' αὐτὸν ἱστιορράφος.
MN. ὦ πρύτανι πρὸς τῆς δεξιᾶς, ἥνπερ φιλεῖς
κοίλην προτείνειν, ἀργύριον ἤν τις διδῷ,
χάρισαι βραχύ τί μοι καίπερ ἀποθανουμένῳ.
ΠΡ. τί σοι χαρίσωμαι; MN. γυμνὸν ἀποδύσαντά με
κέλευε πρὸς τῇ σανίδι δεῖν τὸν τοξότην,
ἵνα μὴ 'ν κροκωτοῖς καὶ μίτραις γέρων ἀνὴρ
γέλωτα παρέχω τοῖς κόραξιν ἑστιῶν.
ΠΡ. ἔχοντα ταῦτ' ἔδοξε τῇ βουλῇ σε δεῖν,
ἵνα τοῖς παριοῦσι δῆλος ᾖς πανοῦργος ὤν.

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935. ἱστιορράφος] Literally, a *sail-stitcher*. ἐπεὶ ἄνω αἰγυπτιάζειν αὐτοὺς ἔφη, οἱ δὲ Αἰγύπτιοι λινοποιοί εἰσιν. ὁ πανοῦργος, ἀπὸ μεταφορᾶς τῶν τὰ ἄρμενα (*ship-tackle*) ῥαπτόντων.—Scholiast. The verb ῥάπτειν is very commonly employed in relation to weaving plots and conspiracies, and Bergler thinks that ἱστιορράφος is a play on the word μηχανορράφος with a contemptuous allusion to the shipwrecked stranger (873 supra) as a sailor of the lowest class. But I suspect that in the colloquial language of the day ἱστιορράφος had come to mean *a spinner of yarns*, a romancer, a man who, to borrow Cleveland's description of Claud Halcro in the twelfth chapter of The Pirate, "spins as tough a yarn as ever an old man-of-war's man twisted on the watch at midnight."

937. κοίλην προτείνειν] *To hold out, hollowed for the purpose of receiving coin.* According to Suetonius (Oct. xci), Augustus was impelled by a nightly vision to beg alms of the people one day every year, "*cavam manum* asses porrigentibus praebens." And Vespasian, when told that a large sum of money had been voted for his statue, held out his hand, and said that he should like to have the money instead. His action is described by Suetonius (Vesp. xxiii) as "*cavam manum* ostentans," and by Dio Cassius (lxxi. 14) προέτεινε τὴν χεῖρα. The venality of the Prytanes has already been satirized (Peace 908, see the note there). And the last four words of the present line are repeated from Clouds 98.

942. ἑστιῶν] *While I am furnishing them with a dinner.*

946. σωτηρίας] All the Actors now leave the stage; the Archer takes Mnesilochus away; and the Prytanis and Critylla severally depart. To prevent the monotony which might be felt if the travesty of the Helen were followed immediately by the travesty of the Andromeda, Aristophanes interposes between the two a dancing-song of considerable length, which combines at least three distinct dances, (1) the ring-dance, (2) the διπλῆ, a stately dance of

ΜΝ. ἰατταταιάξ· ὦ κροκῶθ' οἷ' εἴργασαι·
κοὐκ ἔστ' ἔτ' ἐλπὶς οὐδεμία σωτηρίας.

ΧΟ. ἄγε νυν ἡμεῖς παίσωμεν ἅπερ νόμος ἐνθάδε ταῖσι γυναιξὶν,
ὅταν ὄργια σεμνὰ θεαῖν ἱεραῖς ὥραις ἀνέχωμεν, ἅπερ καὶ
Παύσων σέβεται καὶ νηστεύει,
πολλάκις αὐταῖν ἐκ τῶν ὡρῶν
ἐς τὰς ὥρας ξυνεπευχόμενος
τοιαῦτα μέλειν θάμ' ἑαυτῷ.

ὅρμα, χώρει·
κοῦφα ποσὶν ἄγ' ἐς κύκλον,

Tragedy, and (3) a lively Bacchic evolution.

947. ἄγε νυν] *Come now, let us disport ourselves, as we women are wont to do, when in the holy seasons we celebrate the noble solemnities of the Twain.* These are the ὄργια σεμνὰ which Demeter instituted before she returned to her proper place within the Halls of Olympus; ἐπέφραδεν ὄργια πᾶσιν Σεμνά. Homeric Hymn to Demeter 476. And see infra 1151. This Chorus, if we except the allusion to Pauson in the anapaestic dimeters, and possibly the stanzas in honour of Dionysus at the end, is apparently a genuine representation of the service of dance and song which the Athenian women were accustomed to render at the Thesmophorian festival. It is an invocation to the deities who preside over the pursuits and pleasures of their country homes; to Apollo the minstrel Archer, Artemis the huntress, and Hera the marriage Queen; and again, to Pan and the Nymphs, and the pastoral Hermes; and finally to the Wine-god Bacchus, into whose train both Pan and the nymphs were ultimately absorbed. We miss in the invocation the names of the Twain, and the great name of Athene; but to these three goddesses a special hymn is appropriated infra 1136.

949. Παύσων] They are sure that Pauson will keep a strict fast on the Νηστεία, "non ex religione quadam, sed quia non habet quod comedat," as Bergler observes. This Pauson was an animal-painter, of small means and less character. Aristophanes in his first extant play calls him Παύσων ὁ παμπόνηρος (Ach. 854), and in his last extant play "the messmate, ξύσσιτος, of Poverty" (Plutus 602). He is such a devotee of fasting, the Chorus go on to say, that he will without intermission (ἐκ τῶν ὡρῶν ἐς τὰς ὥρας, *from one season to another*) pray the Twain that such observances may frequently fall to his lot.

954. ἐς κύκλον] "Describitur hic chorea, quae fiebat in orbem, et consertis manibus." — Kuster. The four-and-twenty

χειρὶ σύναπτε χεῖρα, ῥυθ-
μὸν χορείας ὕπαγε πᾶσα,
βαῖνε καρπαλίμοιν ποδοῖν.
ἐπισκοπεῖν δὲ,
πανταχῆ κυκλοῦσαν ὄμμα, χρὴ Χοροῦ κατάστασιν.
ἅμα δὲ καὶ
γένος Ὀλυμπίων θεῶν
μέλπε καὶ γέραιρε φωνῇ πᾶσα χορομανεῖ τρόπῳ.
εἰ δέ τις
προσδοκᾷ κακῶς ἐρεῖν

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persons of the Chorus form themselves into one great ring, and, all joining hands, dance round and round the Thymele in the orchestra, after the fashion of the old English dance "round the mulberry-bush." This was a wild and romping dance (χορομανὴς τρόπος) unsuitable for sacred hymns; and accordingly they discontinue it for a more sober movement before they actually commence the religious invocation.

959. Χοροῦ κατάστασιν] *The Choral array*: a mere periphrasis for χορὸν, just as χάριν χορείας, infra 982, is a mere periphrasis for χορείαν. Fritzsche refers to Aesch. Ag. 22, but the expression χορῶν κατάστασιν is there employed in quite a different sense, equivalent, as Bp. Blomfield remarks, to the χοροστασίαν of later writers.

960. ἅμα δὲ καί] Here follow three symmetrical triplets, first arranged in their proper order by Bentley. It would perhaps be wrong to call them antistrophical, for the ring-dance did not easily lend itself to the movements of strophe and antistrophe.

967. ὡς ἐπ' ἔργον ᾠδικόν] The manuscript and common reading ὥσπερ ἔργον αὖ τι καινὸν satisfies neither the sense nor the metre; nor am I sure that Hermann's οἷσπερ ἔργον, αὐτίκα, or Dindorf's ὥσπερ ἔργον αὐτίκα, is an improvement in either particular. The Scholiast's comment is ἐπειδὴ μέλλουσιν ἐλθεῖν εἰς τὴν ᾠδὴν, and the emendation that I have made gives the right sense and the right metre; though it is too prosaic to be introduced into the text without brackets. The meaning is, *But we must needs stay the graceful movement of the prettily circling dance, in preparation for the business of the odes.* στῆσαι βάσιν is *sistere gradum*, to stop the movement. Yet strange to say the Commentators generally have taken it to mean the reverse. Kuster explains it "rhythmice et in numerum terram pedibus pulsare," and Fritzsche "cito te oportet primum in orbem saltare itaque novam praeparare choream."

969. πρόβαινε ποσί] They are no longer to move in a circle. They are to *move forward*, in a solemn and stately measure (the Tragic διπλῆ) befitting a religious

ἐν ἱερῷ γυναῖκά μ' οὖσαν ἄνδρας, οὐκ ὀρθῶς φρονεῖ.
ἀλλὰ χρῆν,
[ὡς ἐπ' ἔργον ᾠδικὸν,]
πρῶτον εὐκύκλου χορείας εὐφυᾶ στῆσαι βάσιν.
πρόβαινε ποσὶ τὸν Εὐλύραν [στρ.
μέλπουσα καὶ τὴν τοξοφόρον
Ἄρτεμιν ἄνασσαν ἁγνήν.
χαῖρ' ὦ Ἑκάεργε,
ὄπαζε δὲ νίκην·
Ἥραν δὲ τὴν τελείαν

---

strophe and antistrophe. Three deities are invoked in each hymn. In the strophe ὁ Πύθιος Εὐλύρας Ἀπόλλων (Eur. Alc. 571), Ἄρτεμις, and Ἥρα τελεία are proposed as the objects of prayer.

973. Ἥραν τελείαν] Ἥρα τελεία καὶ Ζεὺς τέλειος ἐτιμῶντο ἐν τοῖς γάμοις ὡς πρυτάνεις ὄντες τῶν γάμων. τέλος δὲ ὁ γάμος. διὸ καὶ προτέλεια ἐκαλεῖτο ἡ θυσία ἡ πρὸ τῶν γάμων γινομένη.—Scholiast. See Ruhnken's Timaeus, s.v. προτέλεια. Τελείους τοὺς γεγαμηκότας καλοῦσι.—Photius. And so Hesychius, Pollux, and others. For the Greeks did not consider an unmarried man τέλειος, complete and fulfilled in his manhood, or an unmarried woman τελεία. The Hindu religious books carried it further: "he only is a perfect man who consists of three persons united: himself, his wife, and his offspring." Manu. ix. 45. And though Ἥρα τελεία is commonly translated "Hera, the Goddess of marriage," as if it were merely the equivalent of *Juno pronuba*, yet in reality the name strictly means "the matron Hera," Ἥρα τελεία, Ζηνὸς εὐναία δάμαρ (Aesch. Fragm. Inc. 89, Wagner). Ζεὺς τέλειος and Ἥρα τελεία are the *paterfamilias* and *materfamilias* (Plautus, Amphitryon II. ii. 201) of Olympus, and all earthly nuptials derived their sanctity from that primaeval and heavenly union, which was emphatically styled the ἱερὸς γάμος. Hence to dishonour and bring to nought the marriage tie, is to dishonour and bring to nought those mutual pledges of Zeus and Hera (Ἥρας τελείας καὶ Διὸς πιστώματα, Eumenides 205) to which all human marriages owed their significance. Hence too the terrible irony with which Clytaemnestra, punning on the name, invokes Ζεὺς τέλειος to fulfil her prayers (τὰς ἐμὰς εὐχὰς τέλει, Agam. 946) for the murder of her husband. The very hymenaeal song, heard at every earthly wedding, was a mere echo of that which had erst been sung at the divine nuptials of Zeus and Hera. See Birds 1731–1735; Theocritus xvii. 131–134. The dances in which Ἥρα τελεία specially loved to disport herself were, we may suppose, those which were the regular accompaniment of a marriage festivity (see the

μέλψωμεν ὥσπερ εἰκός,
ἣ πᾶσι τοῖς χοροῖσιν ἐμπαίζει τε καὶ
κλῇδας γάμου φυλάττει.
Ἑρμῆν τε Νόμιον ἄντομαι [*ἀντ.*
καὶ Πᾶνα καὶ Νύμφας φίλας
ἐπιγελάσαι προθύμως

---

note on Peace 1317), though indeed the sacred chorus of dance and song was the bond of union between heaven and earth. The Gods loved and joined in it, above: men loved and joined in it, below. No Goddess was too great, or too dignified, to take part in that great choral music of sky, and earth, and sea. Here it is Hera who joins in the chorus; below (1136) it is Athene who is *φιλόχορος*; in the Lysistrata (1315) it is Artemis who leads the dance, *ἁγνὰ χοραγὸς εὐπρεπής*.

976. *κλῇδας γάμου φυλάττει*] *Keeps the keys of wedlock.* The expression "to hold the keys" of a thing, in the sense of having control over it, is as common in Greek classical literature as it is in Holy Scripture. See Pindar, Pyth. viii. 5, and Eur. Hipp. 538-541 where Love is described as holding the keys of the bride-chambers of Aphrodite. The words "at her girdle" in my translation are probably derived from Tennyson's couplet about England,

> She moving, at her girdle clash
> The golden keys of East and West,

a couplet which, though first printed by its author in 1889, long after the date of my translation, and introduced by him somewhat irrelevantly into his lines To the Marquis of Dufferin and Ava, had been familiar to me for nearly forty years before from its occurrence, without the author's name, in the introductory chapter of Henry Lushington's "A Great Country's little Wars," published in 1844.

977. *Ἑρμῆν, Πᾶνα, Νύμφας*] These are the three Powers invoked in the antistrophe. Pan, himself the *ποιμενικὸς θεός*, the God of shepherds and of sheepfolds, was also the recognized associate and leader of the Nymphs. The Homeric Hymn in his honour describes him as

> *αἰγιπόδην, δικέρωτα, φιλόκροτον, ὅστ' ἀνὰ πίση*
> *δενδρήεντ' ἄμυδις φοιτᾷ χοροήθεσι Νύμφαις.*

And in the Anthology (Scolium 8) he is addressed as *ὀρχηστά, Βρομίαις ὀπαδὲ Νύμφαις*. Pan and the Nymphs were the rustic deities of the country folk. It would be easy to multiply examples, but perhaps the Pastorals of Longus afford the best instance of the extent to which their conjoint worship permeated the entire rural life of the Greeks. In that love-story Pan and the Nymphs are everywhere. To them the rustics sacrifice and pray; by them they swear; of

ταῖς ἡμετέραισι
χαρέντα χορείαις.
ἔξαιρε δὴ προθύμως
διπλῆν χάριν χορείας.
παίσωμεν ὦ γυναῖκες οἷάπερ νόμος,
πάντως δὲ νηστεύωμεν.

---

them they dream; their help in peril they invoke. ὦ Νύμφαι καὶ Πὰν, exclaims Daphnis in surprise and delight, when he sees Chloe returning to her home. The pair take pleasure in decorating the grotto and fountain of the Nymphs, and the statue of Pan beside the fir-tree; to that grotto and statue they run, so soon as the advent of spring releases them from their long confinement indoors; and finally when the lovers marry, they settle down amongst their flocks and herds, θεοὺς σέβοντες, Νύμφας, καὶ Πᾶνα, καὶ Ἔρωτα. And Hermes νόμιος, the pastoral deity of Arcady, was hardly less closely associated with the Nymphs. In Homer's Odyssey xiv. 435 the swineherd Eumaeus dedicates a seventh part of the meat Νύμφῃσι καὶ Ἑρμῇ, on which Eustathius remarks, δωρεῖται μοῖραν ὁ Εὔμαιος, Νύμφαις μὲν, ἵνα γῆθεν ἀναδιδοῖεν τροφὰς τοῖς ζῴοις, ὡς ἐπιστατοῦσαι κρήναις, καὶ ἄλσεσι, καὶ ποταμοῖς· Ἑρμῇ δὲ, ὡς καὶ αὐτῷ Νομίῳ καὶ αὐξητικῷ τῶν θρεμμάτων. And on the present passage the Scholiast says of Hermes, ἔφορος γὰρ τῶν θρεμμάτων ὁ θεός. And indeed Hermes was himself the father of Pan. In the Hymn to which reference has already been made, we are told that, at the birth of Pan, his mother fled affrighted from her grotesque and misshapen offspring, but Hermes took him up and presented him to the assembled gods. However, in Lucian's Twenty-second Dialogue of the Gods, Hermes is thoroughly ashamed of the relationship, and says to his ungainly son, "When you and I are alone, we will be good friends, but πατέρα ὅρα μὴ καλέσῃς με, ἀκούοντός γε τινός." Hermes is far the principal personage in this invocation, a fact which perhaps accounts for the use of the singular χαρέντα just below; but the Nymphs naturally attracted the greatest affection, and hence the epithet applied to them, here and elsewhere, Νύμφαι φίλαι, "the *dear* Nymphs."

982. διπλῆν] Ὀρχήσεως εἶδος ἢ κρούματος.—Hesychius. And Pollux iv. segm. 105 includes it amongst the τραγικῆς ὀρχήσεως σχήματα. It was obviously a stately religious dance, but of its character we know nothing. As to χάριν χορείας, see the note on 959 supra.

984. πάντως δὲ νηστεύωμεν] *But whatever we do, let us keep the fast.* The manuscript reading νηστεύωμεν δὲ πάντως is unmetrical; and modern editors adopt Bentley's suggestion νηστεύομεν δὲ πάντως. But such a bald statement of fact would be quite out of place in this little exhortation; and by a mere transposition of the words, without the change of a letter, we not only preserve the sense

ἀλλ' εἶ' ἐπ' ἄλλ' ἀνάστρεφ' εὐρύθμῳ ποδί,
τόρευε πᾶσαν ᾠδήν·
ἡγοῦ δέ γ' ᾠδῆς αὐτός,
σὺ κισσοφόρε Βάκχειε
δέσποτ'· ἐγὼ δὲ κώμοις
σὲ φιλοχόροισι μέλψω.

Εὔιον ὦ Διός τε [στρ.
Βρόμιε καὶ Σεμέλας παῖ,
χοροῖς τερπόμενος
κατ' ὄρεα νυμφᾶν ἐρατοῖς ἐν ὕμνοις,

---

and the metre, but also restore πάντως to its usual position at the head of the sentence; see Knights 232, 799; Wasps 603; Peace 1194; Birds 935; supra 851, infra 1012; Eccl. 704; Plutus 273.

985. ἐπ' ἄλλ' ἀνάστρεφ'] The Coryphaeus is exhorting the Chorus to turn to another strain; just as the Coryphaeus in the Frogs does in lines 382, 383, and 396, 397 of that Play. For now the διπλῆ which superseded the ring-dance is itself to be superseded; and the dancers are to enter upon a third system of choral evolutions. Now they are to sing of Bacchus and his train of attendant Nymphs, sweeping with cries of religious ecstasy along the hills and glades of his own Cithaeron. Those hills and glades had witnessed the portentous events which form the groundwork of the Bacchae of Euripides; the frenzy of the Theban women, and the tragic death of Pentheus. But it is not of events like these that the worshippers of the Twain are thinking. In *their* song Cithaeron is echoing back nothing but the joyous cries of religious exaltation. From the direction τόρευε πᾶσαν ᾠδήν, *shrill every song*, we may possibly infer that this Bacchic hymn in some way imitated the shrill cries of the enthusiastic Bacchanals.

986. τόρευε] Τορῶς καὶ τρανῶς λέγε τὴν ᾠδήν.—Scholiast. In the following line I have substituted ᾠδῆς for the unmetrical and unmeaning ὧδ' of the MSS. and editions. Βάκχειε is an adjective, agreeing with δέσποτα (cf. Frogs 1259). The proper name (in Aristophanes) is Βάκχιος.

990. Εὔιον] The great dancing-song concludes with a short strophe and antistrophe in honour of Dionysus. The Chorus appear to break into the exhortation of the Coryphaeus, explaining the σέ in the preceding line by a triumphant cry of Εὔιον. Διός τε is Fritzsche's correction for Διόνυσε. The καί before the Mother's name implies that the Father's name has already been mentioned; and the alteration brings the first line of the strophe into accord with the first line of the antistrophe.

ὦ Εὔι' Εὔι' εὐοῖ
ὦ Εὔι' ἀναχορεύων.

ἀμφὶ δὲ σοὶ κτυπεῖται [ἀντ.
Κιθαιρώνιος ἠχώ,
μελάμφυλλά τ' ὄρη
δάσκια πετρώδεις τε νάπαι βρέμονται·
κύκλῳ δὲ περὶ σὲ κισσὸς
εὐπέταλος ἕλικι θάλλει.

ΣΚ. ἐνταῦτα νῦν οἰμῶξι πρὸς τὴν αἰτρίαν.

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993. *νυμφᾶν ἐρατοῖς ἐν ὕμνοις*] *Amidst* (that is, *accompanied by*) *the pleasant hymnings of the Nymphs.* For the Nymphs, as has already been observed, had become mere satellites, moving in the train of Dionysus. See the note on 947 supra.

997. *ὄρη δάσκια*] The same expression was afterwards used by Euripides in Bacchae 218. And indeed the whole of that Play forms the best illustration of these little Bacchic odes.

999. *κισσός*] It is possible that a hymn to Dionysus was really a part of the Thesmophorian worship; but of course such a hymn is more especially appropriate to the divine patron of the drama at the Dionysian festivals. And the epithet *κισσοφόρε* in the prelude can hardly have been used, and the reference here to the ivy's clinging tendril can hardly have been made, without the thought that if the Play were successful, the Poet himself would become *κισσοφόρος*, and be crowned with the ivy's clinging tendril before the audience in the theatre. And hence, long afterwards, Antipater of Thessalonica (25) said, even of the Poet's written Plays,

βίβλοι Ἀριστοφάνευς, θεῖος πόνος, αἷσιν Ἀχαρνεὺς
κισσὸς ἐπὶ χλοερὴν πουλὺς ἔσεισε κόμην.

1001. *ἐνταῦτα κ.τ.λ.*] For *ἐνταῦθα νῦν οἴμωζε πρὸς τὴν αἰθρίαν.* Cf. Plutus 1129. The Scythian, now represented by a Professional Actor, brings out Mnesilochus tied to the plank, and it is important to bear in mind that he remains in that ignominious position (in the pillory as it were) all the time that he is acting the part of Andromeda and down to line 1208 infra. On the words *πρὸς τὴν αἰτρίαν* the Scholiast says, *ἀντὶ τοῦ πρὸς τὴν αἰθρίαν. βαρβαρίζει δὲ ὁ τοξότης.* He speaks a sort of broken Greek, and we are not to look for anything (from a grammatical point of view) rational or consistent in his

ΜΝ. *ὦ τοξόθ' ἱκετεύω σε.* ΣΚ. *μή μ' ἱκετεῦσι σύ.*
ΜΝ. *χάλασον τὸν ἧλον.* ΣΚ. *ἀλλὰ ταῦτα δρᾶσ' ἐγώ.*
ΜΝ. *οἴμοι κακοδαίμων, μᾶλλον ἐπικρούεις σύ γε.*
ΣΚ. *ἔτι μᾶλλο βοῦλις;* ΜΝ. *ἀτταταῖ ἰατταταῖ·*
κακῶς ἀπόλοιο. ΣΚ. *σῖγα κακοδαίμων γέρον.*
πέρ', ἐγὼ 'ξενίγκι πορμός, ἵνα πυλάξι σοι.
ΜΝ. *ταυτὶ τὰ βέλτιστ' ἀπολέλαυκ' Εὐριπίδου.*
ἔα· θεοί, Ζεῦ σῶτερ, εἰσὶν ἐλπίδες.
ἀνὴρ ἔοικεν οὐ προδώσειν, ἀλλά μοι

---

jargon. In the lines immediately following we have *ἱκετεῦσι* for *ἱκετεύσῃς*, *δρᾶσ'* for *δρῶ*, *βοῦλις* for *βούλει* and the like. And he is as destitute of aspirates as a London cockney.

1003. *ταῦτα δρᾶσ'*] Ἀντὶ τοῦ δρῶ. τοῦτο δὲ εἰπών, πλέον αὐτὸν ἐπισφίγγει.—Scholiast. The *ἧλος* was evidently a peg which, as it was turned this way or that, would tighten or relax the prisoner's bonds. The Scythian, besought to give it the relaxing twist, deliberately gives it the other.

1007. *πέρ' κ.τ.λ.*] Φέρε, ἐγὼ ἐξενέγκω φορμόν, ἵνα φυλάξω σε. It has been observed that the Scythian occasionally, though perhaps not invariably, terminates all the persons of the singular with an *iota*. We find it in the first person here, in 1104 infra *κἀγὼ λέγι*, *I say so too*, &c.; in the second, infra 1102 *τί λέγι*; for *τί λέγεις*; and in the third, in 1176 infra *κῶμο τίς ἀνεγειρί*, &c. The Scythian now brings out his mat, and settles himself comfortably down beside his prisoner.

1011. *Περσεύς*] Ἀντὶ τοῦ ὡς Περσεύς.—Scholiast. Euripides shows himself for a moment disguised as Perseus in the Play, with his winged sandals, and the Gorgon's head. His appearance in that costume is a sign that he is coming as Perseus to rescue Mnesilochus as Andromeda, a character which the latter accordingly sets himself at once to assume. The Palamede and the Helen have proved unsuccessful, and the third Play to be travestied is the famous Andromeda, which, the Scholiast informs us, was put on the stage at the same time as the Helen, *συνδεδίδακται τῇ Ἑλένῃ*.

1014. *παρέπτατο*] *Else he would not have flown by*: "alioqui enim non praetervolasset."—Kuster. The allusion is to the *πτερόεντα πέδιλα* with which Perseus came flying through the air. Doubtless in the Tragedy he entered flying by some special machinery, which is probably caricatured in the Comedy. But he does not enter yet, and Mnesilochus commences by adopting to his own melancholy position the Lamentation which in the Tragedy Andromeda sang before the entry of Perseus. The next seven lines from *φίλαι παρθένοι* to *ἐλθεῖν* are commonly given to Euripides, and are so

σημεῖον ὑπεδήλωσε Περσεὺς ἐκδραμὼν,
ὅτι δεῖ με γίγνεσθ' Ἀνδρομέδαν· πάντως δέ μοι
τὰ δέσμ' ὑπάρχει. δῆλον οὖν ἔτ' ἔσθ' ὅτι
ἥξει με σώσων· οὐ γὰρ ἂν παρέπτατο.
(ὡς Ἀνδρομέδα)
φίλαι παρθένοι φίλαι,
πῶς ἂν ἀπέλθοιμι, καὶ
τὸν Σκύθην λάθοιμι;
κλύεις, ὦ προσᾴδουσα ταῖς ἐν ἄντροις,

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given in my translation: but although this arrangement may add to the liveliness of the scene, I cannot but acquiesce in the view of Tyrwhitt and Elmsley that Euripides does not enter as Perseus until 1098 infra, and that the entire Lamentation from 1015 to 1055 is delivered by Mnesilochus in the character of Andromeda, in accordance with the original transcript of the Ravenna MS. It is most unlikely that Euripides, as Perseus, should have appropriated part of the Lament of Andromeda which was sung, in the Play, before the appearance of Perseus; the *ἀπέλθοιμι* in line 1016 can be uttered by Mnesilochus only; the term *γυναῖκα* in line 1021 would be quite inapplicable to the *παρθένος* Andromeda; whilst Mnesilochus would naturally commence the part of Andromeda, just as he did the part of Helen, before the entrance of Euripides.

1015. *φίλαι παρθένοι*] *Παρὰ τὰ ἐξ Ἀνδρομέδας Εὐριπίδου "φίλαι παρθένοι, φίλαι μοι."*—Scholiast. In the original the *παρθένοι φίλαι* are the Court damsels who form the sympathizing Chorus of the Play.

1018. *κλύεις κ.τ.λ.*] *Πάλιν ἐξ Ἀνδρομέδας. πρὸς τὴν Ἠχὼ Ἀνδρομέδα λέγει "προσαιδουσσαι τὰς"* (lege *προσᾴδουσα ταῖς*) *"ἐν ἄντροις ἀπόπαυσον ἔασον, Ἀχοῖ, με σὺν φίλαις γόου πόθον λαβεῖν." διὰ τὸ λαμβάνειν ἀποσπάσματα ἀσύνδετον τὸ ὅλον γίνεται.*—Scholiast. Andromeda pauses after the word *λάθοιμι* (or whatever was the corresponding word in the original) and hears her last few syllables echoed back from the cavernous rocks around her. The MSS., like the Scholiast, read *προσαιδοῦσσαι τὰς*, and very wild conjectures, *ὦ πρὸς Αἰδοῦς σὲ, ὦ προσαυδῶ σὲ*, have been introduced into the text, but Elmsley's emendation *ὦ προσᾴδουσα* seems certain. The use of a participle after *κλύεις ὦ* is quite in conformity with Euripidean phraseology; *κλύεις, ὦ τεκοῦσα τόνδε μᾶτερ*; Phoenissae 298, *κλύεις, ὦ κατ' αὐλὰν ἀλαίνων*; Id. 1536. And compare such passages as *ἔλθ', ὦ διὰ ξουθᾶν γενύων ἐλελιζομένα* Helen 1111. The *ταῖς* may possibly refer to the Nymphs, but more probably to persons speaking, like Andromeda herself, at the entrance of the caverns hollowed out by the surge. As to Echo dwelling in the rocks and caves

κατάνευσον, ἔασον ὥς
τὴν γυναῖκά μ' ἐλθεῖν.
ἄνοικτος ὅς μ' ἔδησε τὸν
πολυπονώτατον βροτῶν·
μόλις δὲ γραῖαν ἀποφυγὼν
σαπρὰν, ἀπωλόμην ὅμως.
ὅδε γὰρ ὁ Σκύθης φύλαξ

Fritzsche cites Ovid, Met. iii. 394; Aesch. Pers. 393; Eur. Hec. 1110.

1021. *ὡς τὴν γυναῖκα*] "Andromeda dixerat forte *τὴν μητέρα*" (but see the Scholiast quoted in the preceding note); "Mnesilochus *τὴν γυναῖκα* visere cupit: et mox, v. 1206, Euripides eum demittit *ὡς τὴν γυναῖκα καὶ τὰ παιδί' οἴκαδε*."—Tyrwhitt. Mnesilochus everywhere, in a ludicrous manner, interweaves his own personal troubles into the Lament of Andromeda.

1022. *ἄνοικτος κ.τ.λ.*] Παρὰ τὰ τοῦ Χοροῦ ἐν Ἀνδρομέδᾳ "ἄνοικτος ὃς τεκών σε τὴν πολυπονωτάτην βροτῶν μεθῆκεν Ἅιδᾳ πατρὸς ὑπερθανεῖν."—Scholiast. In the Tragedy, as we saw in the note on 1015, Andromeda calls on Echo to cease from babbling, and allow her to continue her Lament without interruption. But in the present parody Mnesilochus calls upon her to assist him in escaping from the custody of the Scythian. However Echo makes no response, and Mnesilochus settles down into an uninterrupted Lament. The expression *πολυπονωτάτην βροτῶν* is also found, as Fritzsche observes, in Hec. 721 (where again it is addressed by the Chorus to the heroine of the Play), and the same Commentator cites many other instances of the use of the epithet by the Tragedians. Some recent editors have, without any authority, altered the word into the far less appropriate *πολυστονωτάτην*, apparently for the sole purpose of making the line iambic, not observing that in this part of the Lament there is a constant intermingling of iambic and trochaic lines. Indeed this line corresponds in every syllable to *ὅδε γὰρ ὁ Σκύθης φύλαξ*, three lines below.

1024. *γραῖαν*] Τὴν τηρήσασαν αὐτὸν ἐν τοῖς Θεσμοφορίοις.—Scholiast. He repays Critylla's abuse by calling her "a rotten old woman." The epithet *σαπρὰ* is merely an unpleasant synonym for "old." Enger cites Phrynichus 354 and Photius, s. v. *σαπρὸν οὐ τὸ μοχθηρὸν καὶ φαῦλον, ἀλλὰ τὸ παλαιόν.* It is applied to an old Hag in Eccl. 884, 926, and 1098, and Lys. 378.

1027. *ἐφέστηκ'*] *Stands guard over me.* The use of the verbs *ἐφέστηκε* and *ἐκρέμασεν*, without any conjunction, is an example of the *ἀσύνδετον* mentioned in the Scholium on 1018.

1030. *ὁρᾷς; . . . νεανίδων*] Πάλιν ἐξ Ἀνδρομέδας. — Scholiast. Andromeda would say, "*Not with choral dances, nor by maidens of my own age,* am I escorted to the house of my bridegroom." But

πάλαι ἐφέστηκ', ὀλοὸν ἄφιλον
ἐκρέμασεν κόραξι δεῖπνον.
ὁρᾷς; οὐ χοροῖσιν, οὐδ' ὑφ'
ἡλίκων νεανίδων [κημ-
ῷ 'φέστηκ'] ἔχουσα ψῆφον,
ἀλλ' ἐν πυκνοῖς δεσμοῖσιν ἐμ-
πεπλεγμένη κήτει βορὰ

Mnesilochus, for the maiden's joy, substitutes the joy of an old Athenian dicast, "*am I standing by the verdict-box with my vote in my hand.*" κἀπισταίην ἐπὶ τοῖς κημοῖς Ψηφιζομένων ὁ τελευταῖος is the prayer of Philocleon in Wasps 754. Though the words in the text κημῷ 'φέστηκ' ἔχουσα ψῆφον cannot, for metrical reasons, be the actual words employed by Aristophanes, yet they undoubtedly express his meaning. The MSS. have ψῆφον κημὸν ἔστηκ' ἔχουσ', which is mere nonsense. Some omit ψῆφον, but of course it is the ψῆφος, and not the κημὸς (the funnel through which the ψῆφος was dropped into the verdict-box, see the note on Wasps 99), which the dicast would be holding in his hand. ψήφων κημὸν, the prevailing reading in the printed editions, is open to the same objection as well as to others. The dicast would be standing beside the κημὸς, and holding the ψῆφος. It might be permissible to omit κημὸς, which would then be understood. The ejaculation ὁρᾷς; if not *extra metrum* is *extra metri leges.*

1033. κήτει βορά] Bergler refers to the Scholiast on Birds 348, where the words ἐκθεῖναι κήτει φορβὰν are cited from the Andromeda of Euripides, possibly from the very Lament which Aristophanes is here adapting to his own purposes. We have already heard of Glaucetes in Peace 1008 as a glutton and eager devourer of fish; ὀψοφάγος καὶ γαστρίμαργος ὁ Γλαυκέτης, ὡς ἐν Εἰρήνῃ δηλοῦται, says the Scholiast here. And Kuster refers to the lines from the Περιαλγὴς of Plato Comicus, preserved by the Scholiast on Clouds 109,

ὦ θεῖε Μόρυχε, νῦν γὰρ εὐδαίμων ἔφυς,
καὶ Γλαυκέτης ἡ ψῆττα, καὶ Λεωγόρας,
οἳ ζῆτε τερπνῶς, οὐδὲν ἐνθυμούμενοι.

Meineke (Fragm. Com. ii. 652) imagines that the only reason for this nickname of Glaucetes was because the ψῆττα (*turbot*) was his favourite food; but no doubt the real reason was that the ψῆττα was itself a voracious devourer of small fish, crustacea, and mollusca. See Yarrell's British Fishes, ii. 327. And that it was considered by the ancients a ravenous fish may be inferred from Lucian's Piscator 49. There Lucian (under the name of Parrhesiades), angling for the pseudo-philosophers with a bait of figs and gold, exclaims, Ἰδού· τίς ἄλλος οὗτος ὁ πλατὺς, ὥσπερ ἡμίτομος ἰχθὺς (Lysistrata 115, 116) προσέρχεται; ψηττά τις κεχηνὼς ἐς τὸ ἄγκιστρον· κατέπιεν· ἔχεται· ἀνασπάσθω.

Γλαυκέτῃ πρόκειμαι.
γαμηλίῳ μὲν οὐ ξὺν
παιῶνι, δεσμίῳ δὲ,
γοᾶσθέ μ', ὦ γυναῖκες,—ὡς
μέλεα μὲν πέπονθα μέλεος,
ὦ τάλας ἐγὼ, τάλας,
ἀπὸ δὲ συγγόνων ἄλλ' ἄνομα
πάθεα—φῶτα λιτομέναν, πολυ-
δάκρυτον Ἀίδα γόον φεύζουσαν
αἶ αἶ αἶ αἶ, ἓ, ἕ,

1034. γαμηλίῳ] Καὶ τοῦτο ἐξ Ἀνδρομέδας.—Scholiast. Andromeda bewails her virgin death, as Polyxena does in the Hecabè, Electra in the Orestes, and Antigone in the Phoenissae. And many other examples will at once occur to every reader's mind. The term δέσμιος, as "Hotibius" also observes, recalls the fearful spell chanted by the Furies in the Eumenides of Aeschylus 311–328, which was δέσμιος φρενῶν, ἀφόρμικτος, αὐονὰ βροτοῖς. But here of course the immediate allusion is to the prisoner's *bonds* mentioned four lines above.

1039. ἀπὸ δὲ συγγόνων] Καὶ ταῦτα ἐξ Ἀνδρομέδας.—Scholiast. Andromeda has two causes for lamentation. It is bitter, in any case, to be exposed to the sea-monster; but still more bitter to suffer this calamity at the hands of her own kith and kin. These last-mentioned sufferings are different to the first (ἄλλα), and contrary to all moral law (ἄνομα). With *her* the reference is to Cepheus and her own family; Mnesilochus probably intends it to be understood of his κηδεστὴς Euripides, though the word is not apt for that purpose.

1040. φῶτα λιτομέναν] *Supplicating the man.* What follows seems to show that he is referring to Euripides, and not, as many have thought, to the Scythian. The Scholium says δεομένη τοῦ βαρβάρου, that is, the Scythian. It proceeds, προεῖπε δε "γοᾶσθέ μ', ὦ γυναῖκες." The latter observation is intended to account for the accusative; γοᾶσθέ με λιτομέναν. And this is certainly right, the intervening words from ὡς μέλεα to ἄνομα πάθεα being parenthetic. The Scholium continues, γρ. καὶ φῶτα ἀντομένα· καὶ τοῦτο ἔχει νοῦν πρὸς τὰ ἑξῆς "ὅς ἔμ' ἀπεξύρησε πρῶτον." This alternative construction has of course no special connexion with the reading ἀντομέναν, and seems to be, with λιτομέναν, the true construction.

1041. φεύζουσαν] *Bewailing*: cf. Aesch. Ag. 1279 τί τοῦτ' ἔφευξας; where Bp. Blomfield cites from Eustathius on Il. xxii. 447 οἰμώζειν, τὸ οἴμοι λέγειν, καὶ φεύζειν, τὸ φεῦ λέγειν. I have substituted φεύζουσαν for the φεύγουσαν of the MSS. and the older editions. Musgrave (on Eur. Or. 1394) suggested φλέγουσαν, com-

ὃς ἔμ' ἀπεξύρησε πρῶτον,
ὃς ἐμὲ κροκόεν εἶτ' ἐνέδυσεν,
ἐπὶ δὲ τοῖσδ', ἐς τόδ' ἀνέπεμψεν
ἱερὸν, ἔνθα γυναῖκες.
ἰώ μοι μοίρας ἄτεγκτε δαίμων·
ὦ κατάρατος ἐγώ.
τίς ἐμὸν οὐκ ἐπόψεται
πάθος ἀμέγαρτον ἐπὶ κακῶν παρουσίᾳ;
εἴθε με πυρφόρος αἰθέρος ἀστὴρ

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paring Bacchylides (Stobaeus 55. 3) παιδικοί θ' ὕμνοι φλέγονται, and Virgil's "incendentem luctus," Aen. ix. 500. And this suggestion is adopted by most recent editors. But it is not altogether satisfactory: the passages cited are not entirely in point, and if so wide a departure from the MS. reading were necessary, I should prefer to borrow χέουσαν from the parallel passage in Eur. Suppl. 773 (to which Fritzsche refers) Ἅδου δὲ μολπὰς ἐκχέω δακρυρρόους.

1044. κροκόεν ἐνέδυσεν] Ἀντὶ τοῦ κροκωτὸν ἀμφέδυσεν.—Scholiast. With κροκόεν we must understand ἔνδυμα.

1046. ἔνθα γυναῖκες] No translation can preserve the inimitable brevity of the original. And the proposal of G. Burges to omit these two words as a gloss, well deserved the Ciceronian invective of Fritzsche, "Quousque tandem abutere patientiâ nostrâ, Burgesi? Quem ad finem sese effrenata tua jactabit audacia? Nugari te non vides? errare te, falli, ruere non sentis? Ah, Corydon, Corydon —!" We cannot doubt, though the Scholiast gives us no assistance on this point, that the rest of the Lament is more or less parodied from the Andromeda. The language is quite Euripidean. The words, ὦ κατάρατος ἐγὼ, occur also, as Fritzsche observes, in line 839 of the Andromache. On the compound ἀνέπεμψεν see the note on 585 supra.

1049. ἀμέγαρτον] *Which none can envy.* Bergler refers to Eur. Hec. 193 ἀμέγαρτα κακῶν, and from 227 of the same Play Fritzsche cites the words παρουσίαν κακῶν.

1050. πυρφόρος αἰθέρος ἀστήρ] *The fire-flashing meteor of Ether*, that is, the *lightning-flash*. In Soph. Phil. 1198 Zeus is called πυρφόρος ἀστεροπητής, and Herwerden would so read here; but the quaintness of the expression in the text is no argument against its authenticity. On βάρβαρον in the following line the Scholiast says, διχῶς τὸν ἄθλιον, and Brunck reads δύσμορον here. And it is probable that, in the Tragedy, Andromeda did in truth call upon the lightning to consume herself τὴν δύσμορον. But in the parody, as Fritzsche was the first to point out, Mnesilochus, while

τὸν βάρβαρον ἐξολέσειεν.
οὐ γὰρ ἔτ' ἀθανάταν φλόγα λεύσσειν
ἐστὶν ἐμοὶ φίλον, ὡς ἐκρεμάσθην,
λαιμότμητ' ἄχη δαιμόνων, αἰόλαν
νέκυσιν ἔπι πορείαν.

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adopting the language of Andromeda, is careful at the last moment to divert the curse from his own head to that of his gaoler. Cf. supra 349. For a similar transfer of a curse, see Catullus, xliv. 20, where the poet acknowledges his fault in having listened to Sextius, promises never to do it again, and prays, that, if he does, a curse may fall *non mi sed ipsi Sextio*. In order to preserve the point in the translation, another line should be added:

O how they will chide me, and gibe, and deride me!
And O that the flashing, and roaring, and dashing
Red bolt of the thunder might smite me in sunder
The Scythian who lingers beside me!

where the "me" in the third line is used as in the "Knock me at the gate" of Shakespeare, or "Saddle me the ass" of the Book of Kings. In Greek it should be not με but μοι.

1054. ἄχη . . . πορείαν] If these words are to be amenable to any laws of grammar, they must be treated as, what grammarians call "accusatives in apposition to an entire sentence, in order to express an opinion or judgment upon the contents of that sentence." The phrases are certainly Euripidean, and are, in all probability, taken from the Andromeda itself, where they may have been either "accusatives in apposition," or little detached ejaculatory sentences such as are found in almost every Greek Tragedy, where two mourners are mingling their lamentations together. To take one example out of hundreds, the speech of Helen τὰ δ' ἐμὰ κατὰ μέλαθρα πάθεα, πάθεα, μᾶτερ, οἳ 'γώ. (Helen 684) is a mere exclamation, having no grammatical connexion with anything which precedes, or anything which follows. And the expressions "throat-cutting agonies from the Gods" and the "twilight journey close upon the dead" may have been similar ejaculations in the Andromeda. The epithet αἰόλαν is by some translated *speedy*, but the Scholiast explains it by σκοτεινὴν, and the word is so constantly connected with Night (in the sense of *variegated by stars*), αἰόλη νὺξ, αἰολόχρως νὺξ and the like, that it seems to have itself acquired the signification of "nightly."

1056. ΗΧΩ] The MSS. prefix Εὐριπ. ἠχὼ, and the Scholiast says, ὑποκρίνεται Εὐριπίδης τὸ πρόσωπον τῆς Ἠχοῦς. But this, as Tyrwhitt observed, is certainly wrong. Euripides was seen equipped

ΗΧΩ. *χαῖρ', ὦ φίλη παῖ· τὸν δὲ πατέρα Κηφέα,*
ὅς σ' ἐξέθηκεν, ἀπολέσειαν οἱ θεοί.
ΜΝ. *σὺ δ' εἶ τίς, ἥτις τοὐμὸν ᾤκτειρας πάθος;*
ΗΧΩ. *Ἠχώ, λόγων ἀντῳδὸς ἐπικοκκάστρια,*
ἥπερ πέρυσιν ἐν τῷδε ταὐτῷ χωρίῳ

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as Perseus, supra 1009; and he comes upon the stage in that character, infra 1098. It is impossible that between these two lines he should make his appearance in a woman's dress, infra 1073, 1090. And indeed, had he done so, Mnesilochus would have spoken a few lines after 1097, to give him time to discard the woman's dress and reassume the equipment of Perseus, but no interval whatever is allowed for that purpose. Add to this that in line 1061 Echo speaks of herself as a personage distinct from Euripides; and I think that every reader will be ready to say with Dobree, "non puto Echûs personam egisse Euripidem." And, in truth, I do not believe that Echo appears on the stage at all. The Scythian could hardly have asked *Whence comes that voice*? had he seen an actual woman in conversation with his prisoner, and the latter's allusion to a woman in the immediate neighbourhood seems to be merely a jest at the Scythian's expense. It is very unlikely that in the Andromeda Echo appeared in a bodily form, and here too I believe that she was represented as *vox et praeterea nihil.* It may be taken for granted that the voice was that of the actor who was personating Euripides, just as in the Frogs the Choreutae first sing the Frog-songs behind the scenes, and then enter as the Mystical Chorus; but that is a very different thing from the statement that Euripides is personating the Echo. The two lines of the present speech were, in the Andromeda, probably spoken by some friend who entered before the entrance of Perseus. The idea of Echo entering into a rational conversation is of course purely Aristophanic.

1059. *ἐπικοκκάστρια*] *A joker, mocker.* *εἰωθυῖα γελᾶν, γελάστρια.* — Scholiast. Suidas, s. v. *ἠχώ.* Kuster refers to Eustathius on Od. xiv. 350 *τὸ ἐπικοκκάζειν ὕβρει, ὅθεν παρὰ Ἀριστοφάνει τὸ ἀοιδὸς ἐπικοκκάστρια.* Fritzsche compares the *jocosa imago* of Horace Odes I. xii. 4 and xx. 8.

1060. *πέρυσιν*] *Last year.* *ἐπεὶ πέρυσιν ἐδιδάχθη ἡ Ἀνδρομέδα.*—Scholiast. So in the Prologue to the Amphitryo of Plautus (88–92) Mercury says "Jupiter himself will act this Comedy. Why marvel, as if it were something new for Jove to take part in a Play? Why but a year ago, on this very stage, the actors called on Jove, and he entered here to assist them"; doubtless as a *deus ex machinâ.* As to the bearing which this note of time has on the date of the Thesmophoriazusae, some remarks will be found in the Introduction.

Εὐριπίδῃ καὐτὴ ξυνηγωνιζόμην.
ἀλλ', ὦ τέκνον, σὲ μὲν τὸ σαυτῆς χρὴ ποιεῖν,
κλαίειν ἐλεινῶς. ΜΝ. σὲ δ' ἐπικλαίειν ὕστερον.
ΗΧΩ. ἐμοὶ μελήσει ταῦτά γ'. ἀλλ' ἄρχου λόγων.
ΜΝ. ὦ νὺξ ἱερὰ
ὡς μακρὸν ἵππευμα διώκεις,
ἀστεροειδέα νῶτα διφρεύουσ'
αἰθέρος ἱερᾶς,
τοῦ σεμνοτάτου δι' Ὀλύμπου.
ΗΧΩ. δι' Ὀλύμπου.
ΜΝ. τί ποτ' Ἀνδρομέδα περίαλλα κακῶν
μέρος ἐξέλαχον; ΗΧΩ. μέρος ἐξέλαχον;
ΜΝ. θανάτου τλήμων. ΗΧΩ. θανάτου τλήμων.
ΜΝ. ἀπολεῖς μ', ὦ γραῦ, στωμυλλομένη.
ΗΧΩ. στωμυλλομένη.
ΜΝ. νὴ Δί' ὀχληρά γ' εἰσήρρηκας

1065. ὦ νὺξ ἱερά.] Ὁ Μνησίλοχος ὡς Ἀνδρομέδα. τοῦ προλόγου Ἀνδρομέδας εἰσβολή.—Scholiast. "Sunt haec ipsissima Euripidis verba, ut vel ex Scholiaste Theocr. ad Idyll. 2 patet, ubi hunc ipsum locum Euripidi tribuit. Ait enim ὅτι δὲ ἐπὶ ἅρματος ὀχεῖται ἡ νύξ· Εὐριπίδης· ὦ νὺξ ἱερὰ, ὡς μακρὸν ἵππευμα διώκεις, ἀστροειδέα νῶτα διφρεύουσα. Eundem locum Euripidis expressit Ennius apud Varronem, Lib. iv. *De Ling. Lat.* ubi Andromeda Nocti dicit

> Quae cava coeli signitenentibus
> Conficis bigis.

Sic enim locum hunc emendavit divinus Scaliger, in notis ad Varronem; quem nec locus hic Aristophanis fugerat."—Kuster. The epithet ἱερὰ is again given to Night in Eur. Ion 85.

1070. τί ποτ' Ἀνδρομέδα] Καὶ τοῦτο ἐκ τοῦ προλόγου.—Scholiast.

1072. θανάτου τλήμων] The Scholiast says λείπει, μέλλουσα τυχεῖν, meaning, as Matthiae observed, that in the Tragedy the line stood θανάτου, τλήμων, μέλλουσα τυχεῖν. Aristophanes purposely destroys both sense and grammar by appropriating the first two words only. In the next line the Scholiast explains στωμυλλομένη by φλυαροῦσα.

1075. ὀχληρά γ' εἰσήρρηκας] "*Molesta huc intrasti.*"—Kuster. ἴσθ' ὀχληρὸς ὢν δόμοις, as Euripides says in Ach. 460. In Knights 4 εἰσήρρησεν is explained in a gloss by μετὰ φθορᾶς παρεγένετο.

λίαν. ΗΧΩ. λίαν.
ΜΝ. ὠγάθ', ἔασόν με μονῳδῆσαι,
καὶ χαριεῖ μοι. παῦσαι. ΗΧΩ. παῦσαι.
ΜΝ. βάλλ' ἐς κόρακας. ΗΧΩ. βάλλ' ἐς κόρακας.
ΜΝ. τί κακόν; ΗΧΩ. τί κακόν; ΜΝ. ληρεῖς. ΗΧΩ. ληρεῖς.
ΜΝ. οἴμωζ'. ΗΧΩ. οἴμωζ'. ΜΝ. ὀτότυζ'. ΗΧΩ. ὀτότυζ'.
ΣΚ. οὗτος σί λαλῖς; ΗΧΩ. οὗτος σί λαλῖς;
ΣΚ. πρυτάνεις καλέσω. ΗΧΩ. πρυτάνεις καλέσω.
ΣΚ. σί κακόν; ΗΧΩ. σί κακόν;
ΣΚ. πῶτε τὸ πωνή; ΗΧΩ. πῶτε τὸ πωνή;
ΣΚ. σὺ λαλῖς; ΗΧΩ. σὺ λαλῖς; ΣΚ. κλαύσαι. ΗΧΩ. κλαύσαι.
ΣΚ. κακκάσκι μοι; ΗΧΩ. κακκάσκι μοι;
ΜΝ. μὰ Δί', ἀλλὰ γυνὴ πλησίον αὕτη.
ΗΧΩ. πλησίον αὕτη.
ΣΚ. ποῦ 'στ' ἡ μιαρά; καὶ δὴ πεύγει.
ποῖ ποῖ πεύγεις; οὐ καιρήσεις.

1077. μονῳδῆσαι] In the Tragedy, Andromeda is mingling her tears with those of her companions, and she says ἔασον, Ἀχοῖ, με σὺν φίλαις γόου πόθον λαβεῖν. See the note on 1018 supra. In the Comedy she is alone, and says ἔασόν με μονῳδῆσαι. There is much chaff in the Frogs about the monodies of Euripides. In using the masculine ὠγάθ', Mnesilochus seems to be making a little slip, unless indeed he is appealing to the actor as such. For ὠγάθ' cannot be ὠγαθή, as the Scholiast thinks (τὸ πλῆρες, ὠγαθή); and there is no reason to believe that by any colloquialism, or otherwise, ὠγαθὲ could be applied to a female.

1083. σί λαλῖς;] For τί λαλεῖς; The Scythian suddenly awakes to the fact that his prisoner is carrying on a conversation with somebody. That he does not see the other party to the dialogue seems plain from his questions, *Whence comes that voice?* and *Where is the minx?* See the note on 1056 supra. On λαλῖς the Scholiast remarks χωρὶς τοῦ ε γράφεται· ὁ γὰρ Σκύθης βαρβαρίζει.

1085. σί κακόν;] For τί κακόν; as supra 1080. In the next line the Scholiast rightly explains πῶτε τὸ πωνή; by πόθεν ἡ φωνή; and adds θαυμάζει τὴν ἠχώ.

1089. κακκάσκι μοι;] *Are you mocking me?* There is no doubt about the meaning, but there is considerable doubt about the verb which κακκάσκι represents. The Scholiast thinks it a corruption of κατα-

ΗΧΩ. οὐ καιρήσεις.
ΣΚ. ἔτι γὰρ γρύζεις; ΗΧΩ. ἔτι γὰρ γρύζεις;
ΣΚ. λαβὲ τὴ μιαρά. ΗΧΩ. λαβὲ τὴ μιαρά.
ΣΚ. λάλο καὶ κατάρατο γύναικο.
ΕΥ. (ὡς Περσεύς) ὦ θεοὶ τίν' ἐς γῆν βαρβάρων ἀφίγμεθα
ταχεῖ πεδίλῳ; διὰ μέσου γὰρ αἰθέρος

γελᾷς, Bergler of καγχάζεις, Fritzsche of καταχάσκεις.

1094. οὐ καιρήσεις] Ἀντὶ τοῦ, οὐ χαιρήσεις.—Scholiast. *You shall not do this with impunity, you shall smart for it.* Fritzsche refers to Knights 235, 828, and Plutus 64; to which passages may be added Acharnians 563, Wasps 186, supra 719, Frogs 843. The old reading was οὐκ αἰρήσεις; which Bothe defends on the ground that the Scythian, being half asleep, forgets that Mnesilochus cannot stir hand or foot, and calls upon him to catch the Echo. "Paene irascor Bothio," observes Fritzsche, "cui 'somniculosus lictor ridicule Mnesilocho cruci adfixo imperare videtur, ut aufugientem Euripidem corripiat.' Ego citius Bothium dixerim somniasse, quam lictorem." So, two lines below, the imperative λαβὲ is addressed neither to Mnesilochus, as Bothe supposes, nor yet to any casual passer-by, as Fritzsche suggests. It is a mere formula of self-exhortation, like the reiterated λαβὲ in Eumenides 125. τὴ μιαρὰ, of course, represents τὴν μιαράν.

1097. γύναικο] The Scholiast says that these words stand for τὴν λάλον καὶ κατάρατον γυναῖκα, but they seem rather to be nominatives, *O the chattering and abominable woman.* With this, the Echo-interlude is ended.

1098. ὦ θεοὶ κ.τ.λ.] Euripides now enters as Perseus with his winged sandals ταχεῖ πεδίλῳ, to effect the rescue of the doomed Princess. He is reciting the lines which Perseus spoke, when he first arrived at the rugged coast, whereon Andromeda was awaiting the approach of the sea-monster. ἐστὶ Περσέως (so Fritzsche for εἰς Περσέα) ἐξ Ἀνδρομέδας τρία τὰ πρῶτα· καὶ λοιπὸν (Enger, with great probability, suggests ἄλλοθεν) ἐπέζευξε τὰ ἑξῆς.—Scholiast. Apparently all the lines come from the Andromeda, but the first three from one place, and the remaining line and a half from another.

1100. τέμνων κέλευθον] The phraseology is thoroughly Euripidean. Kuster compares the first line of the Phoenissae, ὦ τὴν ἐν ἄστροις οὐρανοῦ τέμνων ὁδὸν, and the somewhat similar address to the Sun in the Poet's epigram, preserved by Athenaeus ii. 57; and Fritzsche adds τέμνων κέλευθον from Rhesus 423. Kuster also cites the Latin phrase *secare viam*, and the *via secta* of Lucretius v. 273; and with the latter part of the line he compares τιθεὶς πόδα Rhesus 571, ἁβρὸν πόδα τιθεῖσ' Helen 1528, and other passages. The epithet ὑπόπτερον is specially appropriate to Perseus. In the very pleasant narrative of Andromeda's rescue

τέμνων κέλευθον, πόδα τίθημ' ὑπόπτερον,
Περσεὺς, πρὸς Ἄργος ναυστολῶν, τὸ Γοργόνος
κάρα κομίζων. ΣΚ. *σί λέγι; τῆ Γόργος πέρι*
τὸ γραμματέο σὺ τῆ κεπαλή; ΕΥ. *τὴν Γοργόνος*
ἔγωγε φημί. ΣΚ. *Γοργό τοι κἀγὼ λέγι.*
ΕΥ. *ἔα· τίν' ὄχθον τόνδ' ὁρῶ καὶ παρθένον*

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given in the Fourteenth Sea-Dialogue of Lucian, one of the Nereids asks "But how did Perseus get to Libya" (where the Gorgons were)? And Triton answers *διὰ τοῦ ἀέρος· ὑπόπτερον γὰρ αὐτὸν ἡ Ἀθηνᾶ ἔθηκεν.*

1102. *σί λέγι;* κ.τ.λ.] *Τί λέγεις; τοῦ Γόργου φέρεις τοῦ γραμματέως σὺ τὴν κεφαλήν;* For Fritzsche is undoubtedly right in holding that *πέρι* is not the preposition (as the Scholiast and previous Commentators had considered it to be) but is intended to represent *φέρεις*: cf. supra 1007. *ὁ δὲ Γόργος*, says the Scholiast, *γραμματεὺς, ἀλλὰ καὶ βάρβαρος.* The latter description is probably derived from Birds 1700, *βάρβαροι δ' εἰσὶν γένος Γοργίαι τε καὶ Φίλιπποι.* For, in my opinion, by "the writer Gorgos" the Scythian means the eminent rhetorician Gorgias of Leontini, who has already been mentioned in the Wasps and the Birds, and who was probably, at this very moment, a resident at Athens; and possibly a spectator of the present Comedy. In Plato's Symposium, chap. xx. (198 c) there is a similar play of words upon the Gorgon's head, and the head of Gorgias of Leontini. And it may be observed that Gorgias, Periander's brother, who is introduced into Plutarch's "Symposium of the Seven Wise Men" (§ 17), is more commonly known as *Γόργος.* See Müller's Dorians I. vi. 8 note.

1104. *Γοργό*] The word is doubtless used by the Scythian merely as an exclamation of menace or derision, like *μορμὼ* in Knights 693, Theocr. xv. 40. "Est autem *γοργὸ* pro *γοργὼ*, quod adverbialiter accipio, ut alibi *μορμώ.*"—Brunck. Fritzsche laughs at this notion, but it is, I may observe, strongly supported by the fact that *Γοργὼ*, as well as *Μορμὼ*, was employed, as a sort of bugbear, to frighten children; *τοῖς παισὶ προσφέρομεν τὰς ἡδεῖς μύθους εἰς προτροπήν· εἰς ἀποτροπὴν δὲ τοὺς φοβερούς. ἥ τε γὰρ Λάμια μῦθός ἐστι, καὶ ἡ Γοργὼ, καὶ ὁ Ἐφιάλτης, καὶ ἡ Μορμολύκη* Strabo i. 2 (vol. i. p. 51, ed. Siebentees).

1105. *ἔα· τίν' ὄχθον* κ.τ.λ.] *Πάλιν ἐξ Ἀνδρομέδας.* "*ἔα τίν' ὄχθον τόνδ' ὁρῶ περίρρυτον Ἀφρῷ θαλάσσης, παρθένου τ' εἰκώ τινα.*"—Scholiast. To the Scholiast's quotation scholars have added, from other sources, another line and a half *εἰκώ τινα Ἐξ αὐτομόρφων λαΐνων τεχνασμάτων Σοφῆς ἄγαλμα χειρός.* See Musgrave Eur. Fragm., Porson on Phoenissae 466, Bp. Monk on Alcestis 358. "Verba sunt Persei," says Porson, "Andromeden e longinquo spectantis, quam imaginem esse ex ipso saxo, cui alligata est, sculptam sibi fingit." The words

θεαῖς ὁμοίαν ναῦν ὅπως ὡρμισμένην;
ΜΝ. ὦ ξένε, κατοίκτειρόν με τὴν παναθλίαν,
λῦσόν με δεσμῶν. ΣΚ. οὐκὶ μὶ λαλῆσι σύ;
κατάρατο τολμᾳς ἀποτανουμένη λαλᾳς;
ΕΥ. ὦ παρθέν' οἰκτείρω σὲ κρεμαμένην ὁρῶν.
ΣΚ. οὐ παρτέν' ἐστίν, ἀλλ' ἁμαρτωλὴ γέρων,
καὶ κλέπτο καὶ πανοῦργο. ΕΥ. ληρεῖς ὦ Σκύθα.
αὕτη γάρ ἐστιν Ἀνδρομέδα παῖς Κηφέως.
ΣΚ. σκέψαι τὸ κύστο· μή τι μικτὸν παίνεται;
ΕΥ. φέρε δεῦρό μοι τὴν χεῖρ', ἵν' ἅψωμαι κόρης·
φέρε, Σκύθ'· ἀνθρώποισι γὰρ νοσήματα
ἅπασίν ἐστιν· ἐμὲ δὲ καὐτὸν τῆς κόρης
ταύτης ἔρως εἴληφεν. ΣΚ. οὐ ζηλῶσί σε·
ἀτὰρ εἰ τὸ πρωκτὸ δεῦρο περιεστραμμένον,

ναῦν ὅπως ὡρμισμένην seem, as Bergler observes, to be borrowed from Herc. Fur. 1094. Whether the answer of Mnesilochus comes from the Andromeda is unknown.

1107. *ὦ ξένε*] This little prayer is the only contribution which Mnesilochus, who took so large a part in the dialogue of the Helen, makes to the dialogue of the Andromeda. Aristophanes, doubtless for the purpose of avoiding monotony, prefers to rely here upon the farcical barbarisms of the Scythian guard.

1109. *κατάρατο κ.τ.λ.*] *Ἀποθανουμένη τολμᾳς λαλῆσαι.*—Scholiast. "Sceleste, audesne tu nugari moriturus?" Fritzsche, after Bergler. Cf. Plutus 454.

1111. *οὐ παρτέν' κ.τ.λ.*] *Οὐ παρθένος ἔστιν, ἀλλ' ἁμαρτωλὸς γέρων, καὶ κλέπτης καὶ πανοῦργος.* This and most of the Scythian's barbarisms have been translated into Attic Greek by Bergler, whose versions I have generally adopted.

1114. *τὸ κύστο*] For *τὸν κύσθον.* Euripides had described Mnesilochus as a woman. The Scythian, waxing ironical, retorts *σκέψαι τὸ γυναικεῖον αἰδοῖον*, and therewith (to use the words of the Scholiast) *δείκνυσιν αὐτῷ τὸ αἰδοῖον* of Mnesilochus, which of course is *τὸ σκύτινον* of Clouds 538, and not a *γυναικεῖον αἰδοῖον* at all. *κύστο* is Scaliger's emendation of the MS. *σκύτο*, which the Scythian could hardly have used, and which, besides, gives us a spondee in the second place; and the Scythian, however barbarous his phraseology, is expected to conform to the laws of metre. *μικτὸν* is a barbarism for *μικρόν.*

1119. *ἀτὰρ εἰ κ.τ.λ.*] *Εἰ μὴ τὸ νῶτον ἦν, φησί, πρὸς τῇ σανίδι, ἀλλὰ πρὸς ἡμᾶς ἐτέτραπτο, οὐκ ἂν σοι ἐφθόνησα ἀπαγαγόντι περανεῖν.*—Scholiast. "Indicativo utitur Scytha pro infinitivo."—Enger.

οὐκ ἐπτόνησά σ' αὐτὸ πυγίζεις ἄγων.
ΕΥ. *τί δ' οὐκ ἐᾷς λύσαντά μ' αὐτήν, ὦ Σκύθα,*
πεσεῖν ἐς εὐνὴν καὶ γαμήλιον λέχος;
ΣΚ. *εἰ σπόδρ' ἐπιτυμεῖς τὴ γέροντο πύγισο,*
τὴ σανίδο τρήσας ἐξόπιστο πρώκτισον.
ΕΥ. *μὰ Δί', ἀλλὰ λύσω δεσμά.* ΣΚ. *μαστιγῶ σ' ἄρα.*
ΕΥ. *καὶ μὴν ποιήσω τοῦτο.* ΣΚ. *τὸ κεπαλή σ' ἄρα*
τὸ ξιπομάκαιραν ἀποκεκόψο τουτοΐ.
ΕΥ. *αἶ αἶ· τί δράσω; πρὸς τίνας στρεφθῶ λόγους;*
ἀλλ' οὐκ ἂν ἐνδέξαιτο βάρβαρος φύσις.
σκαιοῖσι γάρ τοι καινὰ προσφέρων σοφὰ
μάτην ἀναλίσκοις ἄν, ἀλλ' ἄλλην τινὰ
τούτῳ πρέπουσαν μηχανὴν προσοιστέον.

1122. *πεσεῖν κ.τ.λ.*] It is difficult to believe, with Porson at Hec. 1010, that this line is taken from the Andromeda. More probably, if not composed by Aristophanes in the style of Euripides, it was borrowed, like 1130 infra, from some other of the Poet's tragedies. The expression *γαμήλιον λέχος* is found in Orestes 1050, and has already been employed by Aristophanes in Birds 1758.

1123. *εἰ σπόδρ' κ.τ.λ.*] That is, *εἰ σφόδρα ἐπιθυμεῖς τὸν γέροντα πυγίσαι, τὴν σανίδα τρήσας* (*having bored a hole through the plank*) *ἐξόπισθε* (*from behind*) *πρώκτισον.*

1126. *τὸ κεπαλή κ.τ.λ.*] *I will cut off your head with this cutlass, τὴν κεφαλήν σου τῇ ξιφομαχαίρᾳ ταύτῃ ἀποκόψω.*

1130. *σκαιοῖσι γάρ*] This line, as the Scholiast points out, is found in Medea 299,

Σκαιοῖσι μὲν γὰρ καινὰ προσφέρων σοφά,
δόξεις ἀχρεῖος, κοὐ σοφὸς, πεφυκέναι.

And Bergler refers to Athenaeus x. 43, *ὁ Σοφοκλῆς φησὶ,*

διψῶντι γάρ τοι πάντα προσφέρων σοφὰ,
οὐκ ἂν πλέον τέρψειας ἢ πιεῖν διδούς.

But this is an obvious parody of the passage in the Medea, and cannot be rightly ascribed to Sophocles.

1132. *προσοιστέον*] He borrows the word *προσφέρειν* from 1130 supra, but applies it in a slightly different sense; a sense in which he himself employs it in Iph. in Taur. 112. The expression *προσφέρειν μηχανάς τινι* is a metaphor, drawn from assailants who are bringing their warlike engines to bear upon a hostile fortification. And therefore in the Clouds (479–81), when Socrates is inquiring into the intellectual character of Strepsiades,

ἵν' αὐτὸν εἰδὼς ὅστις ἐστὶ, μηχανὰς
ἤδη 'πὶ τούτοις πρὸς σὲ καινὰς προσφέρω,

ΣΚ. *μιαρὸς ἀλώπηξ, οἷον ἐπιτήκιζέ μοι.*
ΜΝ. *μέμνησο Περσεῦ μ' ὡς καταλείπεις ἀθλίαν.*
ΣΚ. *ἔτι γὰρ σὺ τὴ μάστιγαν ἐπιτυμεῖς λαβεῖν;*

ΧΟ. *Παλλάδα τὴν φιλόχορον ἐμοὶ*
δεῦρο καλεῖν νόμος ἐς χορὸν,
παρθένον ἄζυγα κούρην,
ἣ πόλιν ἡμετέραν ἔχει [*στρ. α*
καὶ κράτος φανερὸν μόνη
κληδοῦχός τε καλεῖται.

Strepsiades immediately exclaims in alarm

τί δέ; τειχομαχεῖν μοι διανοεῖ, πρὸς τῶν θεῶν;

The engine "befitting" the gross and licentious character of the Scythian is itself so gross and licentious as to cast a dark shadow over the concluding scenes of the Play.

1133. *ἐπιτήκιζέ*] Πιθηκίζειν, *to play the monkey*, Wasps 1290. Euripides now leaves the stage. The line which Mnesilochus flings after him, though not actually taken from the Andromeda, is probably a reminiscence of the virgin's address to Perseus as he is going forth to do battle with the monster.

1135. *τὴ μάστιγαν ἐπιτυμεῖς*] Τὴν μάστιγα ἐπιθυμεῖς.

1136. Παλλάδα *κ.τ.λ.*] Euripides having departed to perfect his new device, Mnesilochus and the Scythian relapse into their former condition. The action is therefore for the moment at a standstill, and the Chorus take the opportunity of singing a little ode, mostly in glyconics and dactylics. It consists of two addresses; the first to Athene, the Πολιοῦχος of the City: the second to the two Thesmophorian Goddesses, Demeter and Persephone. One would have expected these addresses to be antistrophical, but it is certain that they were not intended to be so. The hymn to the Twain is almost entirely dactylic, and is singularly light and airy, even more so, perhaps, than the dactylics in the last song which the Athenian Chorus sing in the closing scene of the Lysistrata. The hymn to Athene is more complicated. If we omit the two bacchic dimeters, ⏑ – – | ⏑ – –, (1143, 1144) it consists of three glyconic triplets, though indeed the first triplet, having always a dactyl for its base, may perhaps be more naturally described as dactylic. The -*χορον* in *φιλόχορον* is merely a long syllable resolved into two short ones. As to the application of this epithet to Pallas, see the note on 973 supra.

1138. *παρθένον*] The late Bp. Wordsworth of Lincoln, in the sixteenth chapter of his "Athens and Attica,"

φάνηθ' ὦ τυράννους
στυγοῦσ' ὥσπερ εἰκός.
δῆμός τοί σε καλεῖ γυναι- [ἀντ. α
κῶν· ἔχουσα δέ μοι μόλοις
εἰρήνην φιλέορτον.
ἥκετέ τ' εὔφρονες ἵλαοι, [στρ. β
πότνιαι, ἄλσος ἐς ὑμέτερον,
οὗ δὴ ἀνδράσιν οὐ θέμις εἰσορᾶν
ὄργια σεμνὰ θεαῖν, ἵνα λαμπάσι

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describes in a very felicitous manner the three famous statues of Athene in the Acropolis, and their influence in Hellenic literature, with special reference to Knights 1169–1180. And even in a passage like the present, possibly without any express allusion being intended, the epithets are naturally determined by the same triple presentment of the national goddess. The Παρθένος is the Maiden of the Parthenon: she who τὴν πόλιν ἔχει is the Πολιοῦχος of the Erectheum; and the Goddess who alone is the manifest strength and bulwark of Athens is the great Athene Promachus, the colossal statue of bronze, the point of whose glittering spear, and the crest of whose burnished helm, became visible to the approaching mariner soon after he had rounded the promontory of Sunium.

1142. κλῃδοῦχος] *The Keeper of the Keys; the Warder or Chatelaine of Athens.* See Bp. Lowth on Isaiah xxii. 22. We may conclude, from the use of the word καλεῖται, that this was a recognized appellation of the goddess.

1143. τυράννους στυγοῦσ'] This is, very probably, a mere ordinary democratic compliment on the part of the δῆμος γυναικῶν. Yet there *may* possibly be a reference to the downfall of the Four Hundred, which occurred a few months previously, and produced, Thucydides tells us, an unwonted harmony and good feeling amongst all classes of the citizens. Thuc. viii. 97.

1147. εἰρήνην φιλέορτον] *Festival-loving Peace.* The comedy of the "Peace" forms the best commentary on this epithet.

1148. ἥκετε κ.τ.λ.] This little hymn to Demeter and Persephone, even if its ideas are borrowed from the Thesmophorian service, cannot really belong to the Intermediate Day, the day of Persephone's absence. On the ὄργια σεμνὰ θεαῖν see the note on 947 supra.

1153. ἵνα] Ὅπου.—Scholiast. "Ubi facibus (*inter faces*) ostenditis immortalem faciem" Kuster. Torches were a general accompaniment to the worship of Demeter and Persephone; and their δᾳδοῦχος was a very important official in the celebration of the Eleusinian Mysteries.

φαίνετον ἄμβροτον ὄψιν.
μόλετον ἔλθετον, ἀντόμεθ᾽ ὦ [ἀντ. β
Θεσμοφόρω πολυποτνία,
εἰ καὶ πρότερόν ποτ᾽ ἐπηκόω
ἤλθετον, ἔλθετε νῦν, ἀφίκεσθ᾽ ἱκε-
τεύομεν ἐνθάδε χἠμῖν.

ΕΥ. γυναῖκες εἰ βούλεσθε τὸν λοιπὸν χρόνον
σπονδὰς ποιήσασθαι πρὸς ἐμὲ, νυνὶ πάρα,
ἐφ᾽ ᾧτ᾽ ἀκοῦσαι μηδὲν ὑπ᾽ ἐμοῦ μηδαμὰ
κακὸν τὸ λοιπόν. ταῦτ᾽ ἐπικηρυκεύομαι.
ΧΟ. χρείᾳ δὲ ποίᾳ τόνδ᾽ ἐπεισφέρεις λόγον;
ΕΥ. ὅδ᾽ ἐστὶν, οὑν τῇ σανίδι, κηδεστὴς ἐμός.
ἢν οὖν κομίσωμαι τοῦτον, οὐδὲν μοῦ ποτε

1157. ἐπηκόω] *In answer to our prayers.*

1160. ΕΥ.] Euripides who has already entered as Menelaus and as Perseus, now enters for the last time disguised as an old music-woman, and accompanied by an actor dressed up as one of those ὀρχηστρίδες who were constantly associated with Athenian revelry, and who were generally persons of indifferent repute. See Ach. 1093, Clouds 996, Frogs 514–516, 542–548. The dancing-girl is not represented by one of the three Actors provided by the State: they are now taking the parts of Euripides, Mnesilochus, and the Scythian; she is represented by a Choregic Actor, that is to say by an additional actor supplied by the Choregus at his own expense. Euripides does not begin to talk in his new character until twelve lines later, where the Scholiast says Εὐριπίδης ἐν σχήματι προαγωγοῦ γραός.

1163. ταῦτ᾽ ἐπικηρυκεύομαι] He speaks as a belligerent offering terms in the ordinary fashion through a herald.

1168. ἃ νῦν ὑποικουρεῖτε] Λάθρᾳ ποιεῖτε.—Scholiast. *What ye do in your houses; how ye carry on at home in their absence.*

1172. Ἐλάφιον] Ἑταίρας ὄνομα Ἐλάφιον, ὡς Χρυσίον καὶ τὰ ὅμοια.—Scholiast. Cf. supra 289. The reader must beware of supposing that these diminutives have any reference to stature: they are merely pet-names.

1174. ἀνακόλπασον] *Tuck up your skirts* for the dance, by drawing the dress up, and letting it fall in a loose fold, κόλπος, over your girdle.

1175. ἐπαναφύσα Περσικόν] He bids the piper play the accompaniment to the Persian dance; the music to which the Περσικὸν ὄρχημα was danced. Com-

κακῶς ἀκούσετ᾽· ἢν δὲ μὴ πίθησθέ μοι,
ἃ νῦν ὑποικουρεῖτε, τοῖσιν ἀνδράσιν
ἀπὸ τῆς στρατιᾶς παροῦσιν ὑμῶν διαβαλῶ.
ΧΟ. τὰ μὲν παρ᾽ ἡμῶν ἴσθι σοι πεπεισμένα·
τὸν βάρβαρον δὲ τοῦτον αὐτὸς πεῖθε σύ.
ΕΥ. ἐμὸν ἔργον ἐστίν· καὶ σόν, ὠλάφιον, ἅ σοι
καθ᾽ ὁδὸν ἔφραζον ταῦτα μεμνῆσθαι ποιεῖν.
πρῶτον μὲν οὖν δίελθε κἀνακόλπασον.
σὺ δ᾽, ὦ Τερηδών, ἐπαναφύσα Περσικόν.
ΣΚ. τί τὸ βόμβο τοῦτο; κῶμο τίς ἀνεγεῖρί μοι;
ΕΥ. ἡ παῖς ἔμελλε προμελετᾶν ὦ τοξότα.
ὀρχησομένη γὰρ ἔρχεθ᾽ ὡς ἄνδρας τινάς.

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pare the use of πυρρίχη in Frogs 153. The dance is described by Xenophon, Anabasis V. ix. 9 (cf. Athenaeus, i. 27), "Then," says he, "he danced the Persian dance, rattling his two targes together, and he kept sinking down on his haunches, and springing up again, ὤκλαζε καὶ ἀνίστατο; and this he did rhythmically to the sound of an αὐλός." This sinking on the haunches seems to have been the special peculiarity of the Persian dance, so that the entire dance, as the Scholiast here observes, sometimes went by the name of ὄκλασμα. See Pollux iv. segm. 100. The same dance is described by Heliodorus under the name of "Assyrian." Καὶ τοὺς μὲν αὐτοῦ καταλιπὼν, πρὸς αὐλοῖς ἔτι καὶ ὀρχήσεσιν ὄντας, ἃς ὑπὸ πηκτίδων ἐπίτροχον μέλος, Ἀσσύριόν τινα νόμον, ἐσκίρτων, ἄρτι μὲν κούφοις ἅλμασιν εἰς ὕψος αἰρόμενοι, ἄρτι δὲ τῇ γῇ συνεχὲς ἐποκλάζοντες, καὶ στροφὴν ὁλοσώματον, ὥσπερ οἱ κάτοχοι, δινεύοντες.—iv. 17. We may perhaps infer from this passage, coupled with 1217 infra, that while Teredon played the αὐλὸς, Euripides himself was playing the πηκτὶς or Lydian lute. Teredon seems, as Fritzsche observes, to be the name of a man, like Sarpedon, and not, as the Scholiast supposed, the name of a woman. And indeed it is very unlikely that Euripides and Elaphium were accompanied by a piper of their own: the appeal is doubtless made to the theatrical αὐλητής. See Eccl. 891 and the note there.

1176. τί τὸ βόμβο κ.τ.λ.] Τίς ὁ βόμβος οὗτος; κῶμον τίς ἀνεγείρει μοι; βόμβος signifies the sound of the αὐλὸς, as Bergler remarks, referring to Ach. 866 Χαιριδῆς βομβαύλιοι.

1178. ὡς ἄνδρας τινάς] That is, at some symposium.

ΣΚ. ὀρκῆσι καὶ μελετῆσι, οὐ κωλύσ' ἐγώ.
ὡς ἐλαπρός, ὥσπερ ψύλλο κατὰ τὸ κώδιο.
ΕΥ. φέρε, θοἰμάτιον κατάθου μέν, ὦ τέκνον, τοδί·
καθιζομένη δ' ἐπὶ τοῖσι γόνασι τοῦ Σκύθου,
τὼ πόδε πρότεινον, ἵν' ὑπολύσω. ΣΚ. ναῖκι ναὶ
κάτησο κάτησο, ναῖκι ναί, τυγάτριον.
οἴμ' ὡς στέριπο τὸ τιττί', ὥσπερ γογγύλη.
ΕΥ. αὔλει σὺ θᾶττον· ἔτι δέδοικας τὸν Σκύθην;
ΣΚ. καλό γε τὸ πυγή. κλαῦσί γ' ἂν μὴ 'νδον μένῃς.
ἀνακύπτι καὶ παρακύπτι ἀπεψωλημένος·
εἶεν· καλὴ τὸ σκῆμα περὶ τὸ πόστιον.
ΕΥ. καλῶς ἔχει. λαβὲ θοἰμάτιον· ὥρα 'στὶ νῷν,

1179. ὀρκῆσι κ.τ.λ.] Ὀρχησάσθω καὶ μελετησάτω· οὐ κωλύσω ἐγώ. Ὡς ἐλαφρὰ, ὥσπερ ψύλλα κατὰ τὸ κώδιον. "Scytha, qua est morum elegantia, Elaphium puellam eamque saltatricem mirabundus, dicit tanta esse agilitate, quanta in lecto pulicem, eximium profecto saltatorem."—Fritzsche. This is perhaps a little hard upon the Scythian's manners, for the dancing-girl, now subsiding to the ground, now bounding up, and whirling round with her whole body in motion, might not altogether inaptly be compared to "a flea upon a blanket." Aristophanes was apparently the first to use this metaphor, which in modern times is not uncommon. In St. Ronan's Well, chap. viii, a lawyer, speaking of the difficulty of catching a poacher, says "A poacher may just jink ye back and forward like a flea in a blanket (wi' pardon), hap ye out of ae county and into anither." And the same metaphor is employed at the end of the first chapter of Redgauntlet.

1181. κατάθου μέν] I have substituted these words for the ἄνωθεν of the MSS. and editions, which seems to give no sense. It is plain that Elaphium is here directed to lay aside her upper garment, which she resumes in 1189 infra. And for this process κατάθου is the regular word. κατάθου ταχέως θοἰμάτιον Plutus 926; where indeed the next direction is (very much as here) ἔπειθ' ὑπόλυσαι. So in Clouds 497 ἴθι νυν κατάθου θοἰμάτιον. The ostensible purpose for which Elaphium is to discard her upper garment and her shoes is that she may execute the evolutions of the dance with still greater rapidity; and Euripides accordingly calls upon the piper to quicken his tune, αὔλει σὺ θᾶττον. But this is not the real purpose, and it is not even quite certain that she does in fact dance any more. All this is merely a bait to beguile the Scythian from his duty.

ἤδη βαδίζειν. ΣΚ. οὐκὶ πιλῆσι πρῶτά με;
ΕΥ. πάνυ γε· φίλησον αὐτόν. ΣΚ. ὃ ὃ ὃ παπαπαπαῖ,
ὡς γλυκερὸ τὸ γλῶσσ', ὥσπερ Ἀττικὸς μέλις.
τί οὐ κατεύδει παρ' ἐμέ; ΕΥ. χαῖρε τοξότα,
οὐ γὰρ γένοιτ' ἂν τοῦτο. ΣΚ. ναὶ ναὶ γρᾴδιο.
ἐμοὶ κάρισο σὺ τοῦτο. ΕΥ. δώσεις οὖν δραχμήν;
ΣΚ. ναὶ ναῖκι δῶσι. ΕΥ. τἀργύριον τοίνυν φέρε.
ΣΚ. ἀλλ' οὐκ ἔκωδέν· ἀλλὰ τὸ συβήνην λαβέ.
ἔπειτα κομίζις αὖτις; ἀκολούτι, τέκνον.
σὺ δὲ τοῦτο τήρει τὴ γέροντο, γρᾴδιο.
ὄνομα δέ σοι τί ἔστιν; ΕΥ. Ἀρτεμισία.
ΣΚ. μεμνῆσι τοίνυν τοὔνομ'· Ἀρταμουξία.

1184. κάτησο κ.τ.λ.] Κάθησο, κάθησο, ναιχὶ, ναὶ, θυγάτριον· οἴμοι, ὡς στέριφον τὸ τιτθίον, ὥσπερ γογγύλη, *firm as a turnip.*

1187. καλό κ.τ.λ.] Καλή γε ἡ πυγή. κλαύσει ἢν μὴ ἔνδον (*sub veste*) μένης. "Mutonem ipsum alloquitur," says Fritzsche, referring to Horace Sat. I. ii. 68, "mala ei maxima minitans, nisi quieverit." ἀνακύπτει καὶ παρακύπτει ἀπεψωλημένον (scilicet τὸ πέος). εἶεν. καλὸν τὸ σχῆμα περὶ τὸ πόσθιον. Some think that these observations are made as Elaphium is whirling round in the dance; but I doubt if she ever leaves the Scythian after line 1182.

1190. οὐκὶ πιλῆσι] Οὐχὶ φιλήσεις, or φιλήσει. And, two lines below, ὡς γλυκερὰ ἡ γλῶσσα, ὥσπερ Ἀττικὸν μέλι, *sweet as the honey of Hymettus.* So in the Truculentus of Plautus II. iv. 20, Dinarchus, receiving the loving embrace of his mistress, exclaims "Ah! hoc est mel melle dulci dulcius."

1195. κάρισο] Χάρισο, *grant me this favour.* δῶσι in the following line stands for δώσω.

1197. ἔκωδέν] Ἀλλὰ οὐκ ἔχω οὐδέν· ἀλλὰ τὴν σιβύνην λαβέ. *But I have not got any; but take this bow-case.* συβήνη is a barbarous form of σιβύνη, which here, as the Scholiast observes, is equivalent to τοξοθήκη, the case which held the bow and sometimes the arrows also. It was doubtless the only article of value which the Scythian had to offer; and he would naturally be responsible to the State for its safety. And this is why he is so anxious to get it back; ἔπειτα κομιεῖς αὖθις, he says, *you will let me have it back again,* when I bring you the drachma.

1198. ἀκολούτι κ.τ.λ.] Ἀκολούθει, τέκνον. σὺ δέ, γρᾴδιον, τοῦτον τὸν γέροντα τήρει. *Keep an eye on the prisoner.* Μεμνῆσι, a line or two below, represents μεμνήσομαι, *I'll remember.* The Scythian and Elaphium leave the stage, and Euripides and Mnesilochus are there alone.

ΕΥ. Ἑρμῆ δόλιε ταυτὶ μὲν ἔτι καλῶς ποιεῖς.
σὺ μὲν οὖν ἀπότρεχε, παιδάριον τουτὶ λαβών·
ἐγὼ δὲ λύσω τόνδε. σὺ δ' ὅπως ἀνδρικῶς
ὅταν λυθῇς τάχιστα, φεύξει, καὶ τενεῖς
ὡς τὴν γυναῖκα καὶ τὰ παιδί' οἴκαδε.
ΜΝ. ἐμοὶ μελήσει ταῦτά γ', ἢν ἅπαξ λυθῶ.
ΕΥ. λέλυσο. σὸν ἔργον, φεῦγε πρὶν τὸν τοξότην
ἥκοντα καταλαβεῖν. ΜΝ. ἐγὼ δὴ τοῦτο δρῶ.
ΣΚ. ὦ γρᾴδι' ὡς καρίεντό σοι τὸ τυγάτριον,
κοὐ δύσκολ' ἀλλὰ πρᾶο. ποῦ τὸ γρᾴδιο;

1202. Ἑρμῆ δόλιε] It need hardly be mentioned that δόλιος (*the God of craft*) was one of the special appellations of Hermes, cf. Plutus 1157, Frogs 1143, 1144. How worthily he earned the title on the very day of his birth, we learn from the Homeric Hymn in his honour.

1203. σὺ μὲν οὖν κ.τ.λ] This derisive exclamation, like that in 1226 infra, is flung after the Scythian who has just disappeared. "*You* be off with the girl, and *I* will release your prisoner." *Tu igitur hinc proripe cursu, puellâ hâc sumptâ: ego vero solvam hunc* (Kuster). So all the earlier Commentators. Fritzsche, however, who is followed by the more recent editors, considers παιδάριον to be the vocative addressed to Teredon, *You, boy, be off, taking this*; the Scholiast explaining τουτὶ by τὴν τοξοθήκην, and, as an alternative, τὰ ὄργανα τῆς ὀρχηστρίδος. The reason for this construction is that (to use the words of Enger) "παιδάριον semper *puerum* significat." But this is a heresy against which the ancient grammarians with one voice protest. In other dialects, they say, παιδάριον always means a *boy*; in the Attic dialect it means either a *boy* or a *girl*. παιδάριον καὶ τὸ θυγάτριον, Ἀττικῶς· παιδάριον, μόνως τὸ ἄρρεν, Ἑλληνικῶς.—Moeris; where Hudson cites Clemens Alex. Paedagog. I. iv. 11 ταύτῃ μοι δοκοῦσιν οἱ Ἀττικοὶ παιδάριον ἐπικοίνως οὐ μόνον τὸ ἄρρεν ἀλλὰ καὶ τὸ θῆλυ κεκληκέναι. See also Pierson's note on the same passage. Photius says παιδάριον οὐ μόνον τὸ ἄρρεν, ἀλλὰ καὶ τὸ θῆλυ λέγουσιν. And so Pollux, Suidas, and others. All that Fritzsche can oppose to this array of authorities is the feeble remark, that none of them state "puellam istâ voce *saepenumero* indicatam esse." And indeed he himself admits that "per se παιδάριον, quippe deminutio verbi παῖς, non minus quam ὁ, ἡ, παῖς, tam puellas quam pueros significare potest." And doubtless it signifies the dancing-girl here.

1210. ὦ γρᾴδι'] Ὦ γρᾴδιον, ὡς χαρίεν σου τὸ θυγάτριον, καὶ οὐ δύσκολον, ἀλλὰ πρᾷον. ποῦ τὸ γρᾴδιον; οἴμοι, ὡς ἀπόλωλα. ποῦ ὁ γέρων ἐντευθενί; The Scythian re-enters with Elaphium, to find that he

οἴμ' ὡς ἀπόλωλο· ποῦ τὸ γέροντ' ἐντευτενί;
ὦ γρᾴδι', ὦ γρᾷ'. οὐκ ἐπαινῶ γρᾴδιο.
'Αρταμουξία.
διέβαλλέ μ' ὁ γραῦς. ἀπότρεκ' ὡς τάκιστα σύ·
ὀρτῶς δὲ συβήνη 'στί· καταβηνῆσι γάρ.
οἴμοι,
τί δρᾶσι; ποῖ τὸ γρᾴδι'; 'Αρταμουξία.
ΧΟ. τὴν γραῦν ἐρωτᾷς ἣ 'φερεν τὰς πηκτίδας;
ΣΚ. ναὶ ναῖκι. εἶδες αὐτό; ΧΟ. ταύτῃ γ' οἴχεται
αὐτή τ' ἐκείνη καὶ γέρων τις εἵπετο.

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has been a mere dupe; and that his prisoner, and the old woman who had undertaken to guard him, have, during his absence, disappeared together.

1214. διέβαλλέ] 'Εξηπάτησεν. ὁ αὐτὸς ἐν Ὄρνισι (1648) "διαβάλλεταί σ' ὁ θεῖος." —Scholiast. Incensed at discovering that Elaphium was acting as a bait to lure him from his post, the Scythian turns angrily upon her, "eamque," to use Fritzsche's language, "facessere hinc atque abire Morboniam jubet"; ἀπότρεχ' ὡς τάχιστα σύ. Cf. supra 1203.

1215. ὀρτῶς κ.τ.λ.] 'Ορθῶς δὲ σιβύνη ἐστί· (*it is rightly so called*); κατεβίνησε γάρ (*for it played me a foul trick*, that is, deceived me). Or it may mean *She* (the old woman) *played me a foul trick*. "Pharetram, quam συβίνην appellat Scytha," says Brunck, "ἐπώνυμον esse, recteque sic appellari dicit, vel quia, hoc pignore dato, meretriculam ἐβίνησε, vel potius, quia ipse quodammodo καταβεβίνηται. Scilicet anus, accepto hoc pignore, os ei sublevit, eumque ludibrio habuit, quod verbo καταβινεῖν exprimit." συβίνη, I may explain, is Brunck's alteration of the MS. συβήνη. In the next line τί δρᾶσι stands for τί δράσω.

1217. τὰς πηκτίδας;] The instrument called the πηκτὶς, or the πηκτίδες (Pollux, iv. chap. 9), was a Lydian lute from which, according to Pindar (Athenaeus, xiv. 37), Terpander derived the idea of the Greek βάρβιτον. Cf. Müller's Greek Literature, xii. 4. Photius describes it as a Λύδιον ὄργανον, χωρὶς πλήκτρου ψαλλόμενον. Herodotus (i. 17) tells us that the armies of Alyattes, the King of Lydia and father of Croesus, marched on to the sound συρίγγων τε καὶ πηκτίδων. Athenaeus, in the chapter mentioned above, refers τῇ παρὰ Λυδοῖς πηκτίδι. In the previous chapter he had cited from the Mysians of Sophocles:

πολὺς δὲ Φρὺξ τρίγωνος, ἀντίσπαστά τε
Λυδῆς ἐφυμνεῖ πηκτίδος συγχόρδια.

And in the twenty-first chapter of the same book he quotes from Telestes:

τοὶ δ' ὀξυφώνοις πηκτίδων ψαλμοῖς κρέκον
Λύδιον ὕμνον.

And see the note on 1175 supra.

ΣΚ. κροκῶτ' ἔκοντο τὴ γέροντο; ΧΟ. φήμ' ἐγώ.
ἔτ' ἂν καταλάβοις, εἰ διώκοις ταυτηί.
ΣΚ. ὦ μιαρὸ γρᾶο· πότερα τρέξι τὴν ὀδό;
'Αρταμουξία.
ΧΟ. ὀρθὴν ἄνω δίωκε. ποῖ θεῖς; οὐ πάλιν
τηδὶ διώξεις; τοὔμπαλιν τρέχεις σύ γε.
ΣΚ. κακόδαιμον, ἀλλὰ τρέξι 'Αρταμουξία.

1220. κροκῶτ' ἔκοντο] Κροκωτὸν ἔχων (or εἶχεν) ὁ γέρων; *An old man in a yellow gown?*

1221. ταυτηί] That the Chorus have only succeeded in bewildering the Scythian is plain from the following line, *O luckless me, which is the way she went?* And Dobree therefore supposes that the ταύτῃ in this line indicates a different route from that which is indicated by the ταύτῃ of line 1218. But it seems more probable that on each occasion the vague and indefinite gesture of the Coryphaeus left in doubt which exit he intended to designate.

1223. ὀρθὴν ἄνω] *Straight up the hill*; doubtless, as Bothe observes, pointing towards the Acropolis, on the side of which the theatre was constructed. On ποῖ θεῖς; the Scholiast observes ὡς αὐτοῦ τὴν ὁδὸν ἐκείνην θέλοντος ἀπελθεῖν, οἷαν ἀπῆλθον οἱ περὶ τὸν Εὐριπίδην. Notwithstanding the confusing directions of the Chorus, he has accidentally stumbled upon the right track, and has to be promptly recalled.

1225. ἀλλὰ τρέξι] *At interim currit Artamuxia.*—Brunck. *But while I am delaying, Artamuxia is running.* τρέξι is the third person singular: see the note on 1007 supra. Some alter ἀλλὰ into ἄλλα, *aliâ aufugit Artamuxia* (Kuster), but this is no improvement. The Scythian now runs out by the opposite route to that which the fugitives have taken.

1226. ἐπουρίσας] "Scudding before the favouring breezes," "with the wind in your sails," *secundis ventis*, or, in other words, "as quickly as you can." The second τρέχε νυν was added by Brunck, since the line is obviously an iambic senarius. With the expression in the next line πέπαισται μετρίως ἡμῖν compare the concluding line of the Clouds, ἡγεῖσθ'

ΧΟ. τρέχε νυν, τρέχε νυν, κατὰ τοὺς κόρακας, ἐπουρίσας.
ἀλλὰ πέπαισται μετρίως ἡμῖν·
ὥσθ' ὥρα δῆτ' ἐστὶ βαδίζειν
οἴκαδ' ἑκάστῃ.
τὼ Θεσμοφόρω δ' ἡμῖν ἀγαθὴν
τούτων χάριν ἀνταποδοίτην.

ἔξω· κεχόρευται γὰρ μετρίως τό γε τήμερον ἡμῖν.

1228. ὥρα δῆτ' ἐστί] *So that in very truth* (referring to the words of Euripides, supra 1189, ὥρα 'στὶ νῷν ἤδη βαδίζειν) *it is time for us to be going, each to her own home.* The MSS. read ὥρα δή 'στι, which Bothe and others have corrected into ὥρα δῆτ' ἐστὶ, because we should here expect a full anapaestic dimeter, rather than a paroemiac verse. And I have followed their correction for the further reason that δῆτα is almost invariably found in repetitions of this kind, as, for example, in lines 739, 740 supra,

WOMAN. παράβαλλε πολλὰς κληματίδας, ὦ Μανία.
MNESILOCHUS. παράβαλλε δῆτα.

And in Peace 977, 978,

TRYGAEUS. δέξαι θυσίαν τὴν ἡμετέραν.
CHORUS. δέξαι δῆτ' ὦ πολυτιμήτη.

And (to take an example from Tragedy) in Eur. Electra 672, 673,

ORESTES. οἴκτειρέ γ' ἡμᾶς, οἰκτρὰ γὰρ πεπόνθαμεν.
ELECTRA. οἴκτειρε δῆτα, σοῦ γε φύντας ἐκγόνους.

Yea in very truth accept it. Yea in very truth have mercy upon us.

1231. ἀγαθὴν χάριν] *A good reward*, by giving them the victory in the theatrical contest. No record of the issue has come down to our times, but we cannot doubt that their wish was fulfilled, and that the prize was not withheld from what is one of the wittiest and pleasantest specimens of Aristophanic comedy.

EURIPIDES

AND

THE WOMEN OF ATHENS

A FREE TRANSLATION

OF THE

THESMOPHORIAZUSAE OF ARISTOPHANES

NOTICE

The greater part of this translation was composed from memory, when the translator had no copy of Aristophanes at hand. Consequently, it everywhere departs from the sense of the original; words, sentences, and even whole speeches have been omitted, transposed, or added; actives are changed into passives, and vice versa; and sometimes the English goes clean contrary to the meaning of the Greek. It was completed from a copy of Bekker's Aristophanes, the text and arrangement of which differ widely from the text and arrangement of the present edition. If therefore any critic should observe that there is hardly a line in the translation which represents the exact meaning of the original, let him remember that the translator heartily agrees with him; *habet confitentem reum.* Nevertheless it is hoped that even from this inaccurate version, a reader, taking the Play as a whole, may obtain an idea, not altogether inaccurate, of the Thesmophoriazusae of Aristophanes.

CHARACTERS OF THE DRAMA

MEN.

EURIPIDES, the famous Tragic Poet.

MNESILOCHUS, his connexion by marriage.

AGATHON, another well-known Tragic Poet.

AGATHON'S SERVANT.

CLEISTHENES, an effeminate Athenian.

A POLICEMAN, really an important Athenian Magistrate, but in this version taking a more homely position.

A SCYTHIAN, one of the Scythian archers, the real Athenian police.

WOMEN.

CHORUS of Athenian matrons celebrating the Thesmophoria, or festival of Demeter and Persephone as givers of home and social customs.

A CRIERESS.

MICA.

SECOND WOMAN.

CRITYLLA.

ECHO, heard but not seen.

HOP-O-MY-THUMB, a dancing-girl, seen but not heard.

Several Athenian women, attendants on the principal Women; amongst them, Mica's nursemaid.

THE THESMOPHORIAZUSAE

Two elderly men are discovered, when the Play opens, pacing along an Athenian street. In one, both by his gait and by his language, we at once recognize a Philosopher and a Genius. His companion is a garrulous and cheery old man, evidently tired out by a long promenade. They prove to be the poet Euripides, and Mnesilochus his connexion by marriage, in the translation inaccurately styled his cousin. The latter is the first to speak.

MN. Zeus! is the swallow NEVER going to come?
Tramped up and down since daybreak! I can't stand it.
Might I, before my wind's ENTIRELY gone,
Ask where you're taking me, Euripides?
EUR. You're not to hear the things which face to face
You're going to see. MN. What! Please say that again.
I'm not to hear? EUR. The things which you shall see.
MN. And not to see? EUR. The things which you shall hear.
MN. A pleasant jest! a mighty pleasant jest!
I'm not to hear or see at all, I see.
EUR. (*In high philosophic rhapsody.*)
To hear! to see! full different things, I ween;
Yea verily, generically diverse.
MN. What's "diverse"? EUR. I will explicate my meaning.
When Ether[1] first was mapped and parcelled out,
And living creatures breathed and moved in her,
She, to give sight, implanted in their heads
The Eye, a mimic circlet of the Sun,
And bored the funnel of the Ear, to hear with.

[1] In the original, Ether is the creative agent throughout; she parcels herself out; she herself gives birth to the breathing and moving creatures.

MN. DID SHE! That's why I'm not to hear or see!
I'm very glad to get that information.
O, what a thing it is to talk with Poets!
EUR. Much of such knowledge I shall give you. MN. (*Involuntarily.*) O!
Then p'raps (excuse me) you will tell me how
Not to be lame to-morrow, after this.
EUR. (*Loftily disregarding the innuendo.*)
Come here and listen. MN. (*Courteously.*) Certainly I will.
EUR. See you that wicket? MN. Why, by Heracles,
Of course I do. EUR. Be still. MN. Be still the wicket?
EUR. And most attentive. MN. Still attentive wicket?
EUR. There dwells, observe, the famous Agathon,
The Tragic Poet. MN. (*Considering.*) Agathon. Don't know him.
EUR. He is that Agathon— MN. (*Interrupting.*) Dark, brawny fellow?
EUR. O no, quite different; don't you know him really?
MN. Big-whiskered fellow? EUR. Don't you know him really?
MN. No. (*Thinks again.*) No, I don't; at least I don't remember.
EUR. (*Severely.*) I fear there's much you don't remember, sir.
But step aside: I see his servant coming.
See, he has myrtles and a pan of coals
To pray, methinks, for favourable rhymes.

(*The two retire into the background. Agathon's servant enters from the house.*)

SERVANT. All people be still!
Allow not a word from your lips to be heard,
For the Muses are here, and are making their odes
In my Master's abodes.
Let Ether be lulled, and forgetful to blow,
And the blue sea-waves, let them cease to flow,
And be noiseless. MN. Fudge! EUR. Hush, hush, if you please.
SERV. Sleep, birds of the air, with your pinions at ease;
Sleep, beasts of the field, with entranquillized feet;
Sleep, Sleep, and be still. MN. Fudge, Fudge, I repeat.

SERV. For the soft and the terse professor of verse,
Our Agathon now is about to— MN. (*Scandalized*[1].) No, no!
SERV. What's that? MN. 'Twas the ETHER, FORGETTING TO BLOW!
SERV. (*Beginning pettishly, but soon falling back into his former tone.*)
I was going to say he is going to lay
The stocks and the scaffolds for building a Play.
And neatly he hews them, and sweetly he glues them,
And a proverb he takes, and an epithet makes,
And he moulds a most waxen and delicate song,
And he tunnels, and funnels, and— MN. Does what is wrong.
SERV. What clown have we here, so close to our eaves?
MN. Why, one who will take you and him, by your leaves,
Both you and your terse professor of verse,
And with blows and with knocks set you both on the stocks,
And tunnel and funnel, and pummel, and worse.

SERV. Old man, you must have been a rare pert youngster.
EUR. O, heed not *him*; but quickly call me out
Your master Agathon; do pray make haste.
SERV. No need of prayer: he's coming forth directly.
He's moulding odes; and in the cold hard winter
He cannot turn, and twist, and shape his strophes
Until they are warmed and softened in the Sun.
(*The servant goes back into the house.*)
MN. And what am I to do? EUR. You're to keep quiet.
O Zeus! the Hour is come, and so's the Man!
MN. O, what's the matter? what disturbs you so?
O, tell me what: I really want to know.
Come, I'm your cousin; won't you tell your cousin?
EUR. There's a great danger brewing for my life.
MN. O, tell your cousin what. EUR. This hour decides

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[1] He is scandalized at what he expects is coming (for Agathon was suspected of great immorality), but apparently the word was only *rehearse*.

Whether Euripides shall live or die.

Mn. Why, how is that? There's no tribunal sitting,
No Court, no Council, will be held to-day.
'Tis the Mid-Fast, the third Home-Festival.

Eur. It is! it is! I wish enough it wasn't.
For on this day the womankind have sworn
To hold a great assembly, to discuss
How best to serve me out. Mn. Good gracious! Why?

Eur. (*With the mild surprise of injured innocence.*)
Because, they say, I write lampoons upon them.

Mn. Zeus and Poseidon! they may well say that.
But tell your cousin what you mean to do.

Eur. I want to get the poet Agathon
To go among them. Mn. Tell your cousin why.

Eur. To mingle in the Assembly, perhaps to speak
On my behalf. Mn. What, openly, do you mean?

Eur. O no, disguised: dressed up in woman's clothes.

Mn. A bright idea that, and worthy you:
For in all craftiness we take the cake.

(*By a contrivance very common in ancient theatres, a portion of Agathon's house is here wheeled forward, turning on a pivot, so as to disclose the interior of an apartment. The poet is discovered, surrounded by the most effeminate luxuries, and in the act of writing a Tragic Play. He has just composed, and is now about to recite, a little lyrical dialogue between his Chorus and one of his actors.*)

Eur. O, hush! Mn. What now? Eur. Here's Agathon himself.

Mn. Where? Which? Eur. Why there: the man in the machine.

Mn. O dear, what ails me? Am I growing blind?
I see Cyrene[1]; but I see no man.

Eur. Do, pray, be silent; he's just going to sing.

(*Agathon gives a fantastic little trill.*)

Mn. Is it "the Pathway of the Ants," or what?

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[1] This is, of course, a hit at Agathon's effeminacy. Cyrene was a dissolute woman of the day.

(*Agathon now sings his little dialogue in a soft womanly voice and with pretty effeminate gestures.*)

AGATHON. (*As actor.*) *Move ye slowly, with the holy*
Torchlight dear to Awful Shades,
Singing sweetly, dancing featly,
Yes, and neatly, freeborn maids.

(*As Chorus.*) *Whose the song of festal praise?*
Only tell us, we are zealous
Evermore our hymns to raise.

(*As actor.*) *Sing of Leto*[1]*, sing of Thee too,*
Archer of the golden bow,
Bright Apollo, in the hollow
Glades where Ilian rivers flow,
Building buildings, long ago.

(*As Chorus.*) *Raise the music, softly swelling*
To the fame of Leto's name,
To the God in song excelling,
Brightest he, of all there be,
Giving gifts of minstrelsy.

(*As actor.*) *Sing the maiden, quiver-laden,*
From the woodland oaks emerging,
Haunted shades of mountain glades,
Artemis, the ever Virgin.

(*As Chorus.*) *We rejoice, heart and voice,*
Hymning, praising, gently phrasing,
Her, the maiden quiver-laden.

(*As actor.*) *Soft pulsation of the Asian*
Lyre, to which the dancers go,
When the high and holy Graces
Weave their swiftly whirling paces,
Phrygian measure, to and fro.

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[1] Leto does not, in the original, assume this prominent position; she is here, as elsewhere, placed in the background, as subordinate to her own children.

(As Chorus.) *Lyre Elysian, heavenly vision,*
When thy witching tones arise,
Comes the light of joy and gladness
Flashing from immortal eyes.
Eyes will glisten, ears will listen,
When our manful numbers ring.
Mighty master, Son of Leto,
Thine the glory, Thou the King.

(*Mnesilochus utters a cry of delight.*)

MN. Wonderful! Wonderful!
How sweet, how soft, how ravishing the strain!
What melting words! and as I heard them sung,
Ye amorous Powers, there crept upon my soul
A pleasant, dreamy, rapturous titillation.
And now, dear youth, for I would question thee
And sift thee with the words of Aeschylus,
Whence art thou, what thy country, what thy garb?
Why all this wondrous medley? Lyre and silks,
A minstrel's lute, a maiden's netted hair,
Girdle and wrestler's oil! a strange conjunction.
How comes a sword beside a looking-glass?
What art thou, man or woman? If a man,
Where are his clothes? his red Laconian shoes?
If woman, 'tis not like a woman's shape.
What art thou, speak; or if thou tell me not,
Myself must guess thy gender from thy song.

AG. Old man, old man, my ears receive the words
Of your tongue's utterance, yet I heed them not.
I choose my dress to suit my poesy.
A poet, sir, must needs adapt his ways
To the high thoughts which animate his soul.
And when he sings of women, he assumes
A woman's garb, and dons a woman's habits.

MN. (*Aside to Eur.*) When you wrote Phaedra[1], did you take her habits?
AG. But when he sings of men, his whole appearance
Conforms to man. What nature gives us not,
The human soul aspires to imitate.
MN. (*As before.*) Zounds, if I'd seen you when you wrote the Satyrs!
AG. Besides, a poet never should be rough,
Or harsh, or rugged. Witness to my words
Anacreon, Alcaeus, Ibycus,
Who when they filtered and diluted song,
Wore soft Ionian manners and attire.
And Phrynichus, perhaps you have seen him, sir,
How fair he was, and beautifully dressed;
Therefore his Plays were beautifully fair.
For as the Worker, so the Work will be.
MN. Then that is why harsh Philocles writes harshly,
And that is why vile Xenocles writes vilely,
And cold Theognis writes such frigid Plays.
AG. Yes, that is why. And I perceiving this
Made myself womanlike. MN. My goodness, how?
EUR. O, stop that yapping: in my youthful days
I too was such another one as he.
MN. Good gracious! I don't envy you your schooling.
EUR. (*Sharply.*) Pray, let us come to business, sir. MN. Say on.
EUR. A wise man, Agathon, compacts his words,
And many thoughts compresses into few.
So, I in my extremity am come
To ask a favour of you. AG. Tell me what.
EUR. The womankind in their Home-feast to-day
Are going to pay me out for my lampoons.
AG. That's bad indeed, but how can I assist you?

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[1] By "Phaedra" he means the Hippolytus; by "the Satyrs," the Cyclops of Euripides.

EUR. Why every way. If you'll disguise yourself,
And sit among them like a woman born,
And plead my cause, you'll surely get me off.
There's none but you to whom I dare entrust it.
AG. Why don't you go yourself, and plead your cause?
EUR. I'll tell you why. They know me well by sight;
And I am gray, you see, and bearded too,
But you've a baby face, a treble voice,
A fair complexion, pretty, smooth, and soft.

(*After a short pause Agathon bethinks him of a famous line in the Alcestis of Euripides.*)

AG. Euripides! EUR. Yes. AG. Wasn't it you who wrote
YOU VALUE LIFE; DO YOU THINK YOUR FATHER DOESN'T?
EUR. It was: what then? AG. Expect not me to bear
Your burdens; that were foolishness indeed.
Each man must bear his sorrows for himself.
And troubles, when they come, must needs be met
By manful acts, and not by shifty tricks.
MN. Aye, true for you, your wicked ways are shown
By sinful acts, and not by words alone.
EUR. But tell me really why you fear to go.
AG. They'd serve me worse than you. EUR. How so? AG. How so?
I'm too much like a woman, and they'd think
That I was come to poach on their preserves.
MN. Well, I must say that's not a bad excuse.
EUR. Then won't you really help? AG. I really won't.
EUR. Thrice luckless I! Euripides is done for!
MN. O friend! O cousin! don't lose heart like this.
EUR. Whatever can I do? MN. Bid *him* go hang!
See, here am I; deal with me as you please.
EUR. (*Striking while the iron is hot.*) Well, if you'll really give yourself to me,
First throw aside this overcloke. MN. 'Tis done.
But how are you going to treat me? EUR. Shave you here,

And singe you down below. MN. (*Magnanimously.*) Well, do your worst;
I've said you may, and I'll go through with it.
EUR. You've always, Agathon, got a razor handy;
Lend us one, will you? AG. Take one for yourself,
Out of the razor-case. EUR. Obliging Youth!
(*To Mn.*) Now sit you down,

(*Mnesilochus seats himself in a chair.*)

and puff your right cheek out.
MN. Oh! EUR. What's the matter? Shut your mouth, or else
I'll clap a gag in. MN. Lackalackaday!

(*He jumps up, and runs away.*)

EUR. Where are you fleeing? MN. To sanctuary I.
Shall I sit quiet to be hacked like that?
Demeter, no! EUR. Think how absurd you'll look,
With one cheek shaven, and the other not.
MN. (*Doggedly.*) Well, I don't care. EUR. O, by the Gods, come back.
Pray don't forsake me. MN. Miserable me!

(*He resumes his seat. Euripides goes on with the shaving.*)

EUR. Sit steady; raise your chin; don't wriggle so.
MN. (*Wincing.*) O tchi, tchi, tchi! EUR. There, there, it's over now.
MN. And I'm, worse luck, a Rifled Volunteer.
EUR. Well, never mind; you're looking beautiful.
Glance in this mirror. MN. Well then, hand it here.
EUR. What see you there? MN. (*In disgust.*) Not me, but Cleisthenes [1].
EUR. Get up: bend forward. I've to singe you now.
MN. O me, you'll scald me like a sucking-pig.
EUR. Some one within there, bring me out a torch.
Now then, stoop forward: gently; mind yourself.
MN. I'll see to that. Hey! I've caught fire there. Hey!
O, water! water! neighbours, bring your buckets.

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[1] Cleisthenes was the most effeminate man in Athens; he comes on the stage by-and-by.

Fire! Fire! I tell you; I'm on fire, I am!

EUR. There, it's all right. MN. All right, when I'm a cinder?

EUR. Well, well, the worst is over; 'tis indeed.
It won't pain now. MN. Faugh, here's a smell of burning!
Drat it, I'm roasted all about the stern.

EUR. Nay, heed it not. I'll have it sponged directly.

MN. I'd like to catch a fellow sponging *me*.

EUR. Though you begrudge your active personal aid,
Yet, Agathon, you won't refuse to lend us
A dress and sash: you can't deny you've got them.

AG. Take them, and welcome. I begrudge them not.

MN. What's first to do? EUR. Put on this yellow silk.

MN. By Aphrodite, but 'tis wondrous nice.

EUR. Gird it up tighter. MN. Where's the girdle? EUR. Here.

MN. Make it sit neatly there about the legs.

EUR. Now for a snood and hair-net. AG. Will this do?
It's quite a natty hairdress; it's my nightcap.

EUR. The very thing: i'faith, the very thing.

MN. Does it look well? EUR. Zeus! I should think it did!
Now for a mantle. AG. Take one from the couch.

EUR. A pair of woman's shoes. AG. Well, here are mine.

MN. Do they look well? EUR. They are loose enough, I trow.

AG. You see to that; I've lent you all you need.
Will some one kindly wheel me in again?

(*Agathon's apartment, with Agathon in it, is wheeled back into the house; Euripides and Mnesilochus are left standing on the stage. Euripides turns Mnesilochus round, and surveys him with complacency.*)

EUR. There then, the man's a regular woman now,
At least to look at; and if you've to speak,
Put on a feminine mincing voice. MN. (*In a shrill treble.*) I'll try.

EUR. And now begone, and prosper. MN. Wait a bit.
Not till you've sworn— EUR. Sworn what? MN. That if I get
In any scrape, you'll surely see me through.

EUR. I swear by Ether, Zeus's dwelling-place.

MN. As well by vile Hippocrates's cabin.

EUR. Well, then, I swear by every blessèd God.

MN. And please remember 'twas[1] your MIND that swore,
Not your tongue only; please remember that.

(The background of the scene opens and a large building is pushed forward upon the stage, representing the Thesmophorium or Temple of the Home-givers. The Athenian ladies, who form the Chorus of the Play, are seen, a few lines later, thronging into the orchestra, to assist in the solemnities of the festival, and to take part in the Assembly they are about to hold. The air above them is thick with the smoke of the torches they are bearing in their hands. Euripides thinks it time to make himself scarce. Mnesilochus assumes the fussy airs and treble voice of an Athenian matron, talking to an imaginary maidservant.)

EUR. O, get you gone: for there's the signal hoisted
Over the Temple; they are assembling now.
I think I'll leave you. MN. Thratta, come along.
O Thratta, Thratta, here's a lot of women
Coming up here! O, what a flare of torches!
O sweet Twain-goddesses, vouchsafe me now
A pleasant day, and eke a safe return.
Set down the basket, Thratta; give me out
The sacred cake to offer to the Twain.
O dread Demeter, high unearthly one,
O Persephassa, grant your votaress grace
To join in many festivals like this,
Or if not so, at least escape this once.
And may my daughter, by your leaves, pick up
A wealthy husband, and a fool to boot;
And little Bull-calf have his share of brains.
Now, then, I wonder which is the best place
To hear the speeches? Thratta, you may go.
These are not things for servant-girls to hear.

(The officials now take their places, and the Assembly at once begins.)

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[1] He is alluding to a famous line in the Hippolytus of Euripides—
"'Twas my tongue swore; my Mind remains unsworn."

CRIERESS.
Worldly clamour
Pass away!
Silence, Silence,
While we pray;
To the Twain, the Home-bestowers,
Holy Parent, holy Daughter,
And to Wealth, and Heavenly Beauty,
And to Earth the foster-mother,
And to Hermes and the Graces,
That they to this important high debate
Grant favour and success,
Making it useful to the Athenian State,
And to ourselves no less.
And O, that she who counsels best to-day
About the Athenian nation,
And our own commonwealth of women, may
Succeed by acclamation.
These things we pray, and blessings on our cause.
Sing Paean, Paean, ho! with merry loud applause.

CHORUS.
We in thy prayers combine,
And we trust the Powers Divine
Will on these their suppliants smile,
Both Zeus the high and awful,
And the golden-lyred Apollo
From the holy Delian isle.
And thou, our Mighty Maiden,
Lance of gold, and eye of blue,
Of the God-contested city,
Help us too:
And the many-named, the Huntress,
Gold-fronted Leto's daughter;
And the dread Poseidon ruling
Over Ocean's stormy water;

Come from the deep where fishes
Swarm, and the whirlwinds rave;
And the Oreads of the mountain,
And the Nereids of the wave.
Let the Golden Harp sound o'er us
And the Gods with favour crown
This Parliament of Women,
The free and noble matrons
Of the old Athenian town.

CRIERESS. O yes! O yes!
Pray ye the Olympian Gods—and Goddesses,
And all the Pythian Gods—and Goddesses,
And all the Delian Gods—and Goddesses,
And all the other Gods—and Goddesses,
Whoso is disaffected, ill-disposed
Towards this commonwealth of womankind,
Or with Euripides, or with the Medes
Deals to the common hurt of womankind,
Or aims at tyranny, or fain would bring
The Tyrant back; or dares betray a wife
For palming off a baby as her own;
Or tells her master tales against her mistress;
Or does not bear a message faithfully;
Or, being a suitor, makes a vow, and then
Fails to perform; or, being a rich old woman,
Hires for herself a lover with her wealth;
Or, being a girl, takes gifts and cheats the giver;
Or, being a trading man or trading woman,
Gives us short measure in our drinking-cups;—
Perish that man, himself and all his house;
But pray the Gods—and Goddesses—to order
To all the women always all things well.

CHOR. We also pray,
And trust it may
Be done as thou premisest,
And hope that they
Will win the day
Whose words are best and wisest.
But they who fain
Would cheat for gain,
Their solemn oaths forgetting,
Our ancient laws
And noble cause
And mystic rites upsetting;
Who plot for greed,
Who call the Mede
With secret invitation,
I say that these
The Gods displease,
And wrong the Athenian nation.
O Zeus most high
In earth and sky,
All-powerful, all-commanding,
We pray to Thee,
Weak women we,
But help us notwithstanding.

CRIERESS. O yes! O yes! The Women's Council-Board
Hath thus enacted (moved by Sostrata,
President Timocleia, clerk Lysilla),
To hold a morning Parliament to-day
When women most have leisure; to discuss
What shall be done about Euripides,
How best to serve him out; for that he's guilty
We all admit. Who will address the meeting?

MICA. I wish to, I. CRIERESS. Put on this chaplet first.
Order! order! Silence, ladies, if you please.
She's learnt the trick; she hems and haws; she coughs in preparation;
I know the signs; my soul divines a mighty long oration.

MICA. 'Tis not from any feeling of ambition
I rise to address you, ladies, but because
I long have seen, and inly burned to see
The way Euripides insults us all,
The really quite interminable scoffs
This market-gardener's son pours out against us.
I don't believe that there's a single fault
He's not accused us of; I don't believe
That there's a single theatre or stage,
But there is he, calling us double-dealers,
False, faithless, tippling, mischief-making gossips,
A rotten set, a misery to men.
Well, what's the consequence? The men come home
Looking so sour—O, *we* can see them peeping
In every closet, thinking friends are there.
Upon my word we can't do ANYTHING
We used to do; he has made the men so silly.
Suppose I'm hard at work upon a chaplet,
Hey, she's in love with somebody; suppose
I chance to drop a pitcher on the floor,
And straightway 'tis, *For whom was that intended?*
I warrant now, for our Corinthian[1] *friend.*
Is a girl ill? Her brother shakes his head;
The girl's complexion is not to my taste.
Why, if you merely want to hire a baby,
And palm it off as yours, you've got no chance,

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[1] These are all references to actual Plays of Euripides. This is from the Stheneboea, the "Corinthian friend" being Bellerophon.

They sit beside our very beds, they do.
Then there's another thing; the rich old men
Who used to marry us, are grown so shy
We never catch them now; and all because
Euripides declares, the scandal-monger,
An old man weds a Tyrant, not a wife.
You know, my sisters, how they mew us up,
Guarding our women's rooms with bolts and seals,
And fierce Molossian dogs. That's all his doing.
We might put up with that; but, O my friends,
Our little special perquisites, the corn,
The wine, the oil, gone, gone, all gone for ever.
They've got such keys, our husbands have, such brutes,
Laconian-made, with triple rows of teeth.
Then in old times we only had to buy
A farthing ring, and pantry-doors flew open.
But now this wretch Euripides has made them
Wear such worm-eaten perforated seals,
'Tis hopeless now to try it. Therefore, ladies,
What I propose is that we slay the man,
Either by poison or some other way;
Somehow or other he must die the death.
That's all I'll say in public: I'll write out
A formal motion with the clerkess there.

CHOR. Good heavens! what force and tact combined!
O, what a many-woven mind!
A better speech, upon my word,
I don't believe I ever heard.
Her thoughts so clean dissected,
Her words so well selected,
Such keen discrimination,
Such power and elevation,

'Twas really quite a grand, superb, magnificent oration.
So that if, in opposition, Xenocles came forth to speak,
Compared with her
You'd all aver
All his grandest, happiest efforts are immeasurably weak!

SECOND WOMAN. Ladies, I've only a few words to add.
I quite agree with the honourable lady
Who has just sat down: she has spoken well and ably.
But I can tell you what I've borne myself.
My husband died in Cyprus, leaving me
Five little chicks to work and labour for.
I've done my best, and bad's the best, but still
I've fed them, weaving chaplets for the Gods.
But now this fellow writes his Plays, and says
There are no Gods; and so, you may depend,
My trade is fallen to half; men won't buy chaplets.
So then for many reasons he must die;
The man is bitterer than his mother's potherbs.
I leave my cause with you, my sisters: I
Am called away on urgent private business,
An order, just received, for twenty chaplets.

CHOR. Better and better still.
A subtler intellect, a daintier skill.
Wise are her words, and few;
Well timed and spoken too.
A many-woven mind she too has got, I find.
And he must clearly,
This rascal man, be punished most severely.

(*The motion for putting Euripides to death having, so to say, been proposed and seconded, Mnesilochus rises to speak in opposition.*)

MN. Mrs. Speaker and ladies,
I'm not surprised, of course I'm not surprised,

To find you all so angry and aggrieved
At what Euripides has said against us.
For I myself—or slay my babies else—
Hate him like poison, to be sure I do,
He's most provoking, I admit he is.
But now we're all alone, there's no reporter,
All among friends, why not be fair and candid?
Grant that the man has really found us out,
And told a thing or ~~too~~; sure they're all TRUE,
And there's a many thousand still behind.
For I myself, to mention no one else,
Could tell a thousand plaguy tricks I've played
On my poor husband; I'll just mention one.
We'd been but three days married; I'm abed,
Husband asleep beside me; when my lover
(I'd been familiar with him from a child)
Came softly scratching at the outer door.
I hear; I know "the little clinking sound,"
And rise up stealthily, to creep downstairs.
Where go you, pray? says husband. *Where!* say I,
I've such a dreadful pain in my inside
I must go down this instant. *Go,* says he.
He pounds his anise, juniper, and sage,
To still my pains: *I* seize the water-jug,
And wet the hinge, to still its creaking noise,
Then open, and go out: and I and lover
Meet by Aguieus and his laurel-shade,
Billing and cooing to our hearts' content.
(*With vivacity.*) Euripides has never found out that.
Nor how a wife contrived to smuggle out
Her frightened lover, holding up her shawl
To the sun's rays for husband to admire.
Nor how we grant our favours to bargees

And muleteers, if no one else we've got.
Nor how, arising from a night's debauch,
We chew our garlic, that our husbands, coming
Back from the walls at daybreak, may suspect
Nothing amiss at home. Then what's the odds
If he does rail at Phaedra? Let him rail.
What's that to us? Let him rail on, say I.
Phaedra indeed! He might come nearer home.
I knew a woman, I won't mention names,
Remained ten days in childbirth. Why, do you think?
Because she couldn't buy a baby sooner.
Her husband runs to every medicine-man
In dreadful agitation; while he's out,
They bring a little baby in a basket,
Bunging its mouth up that it mayn't cry out,
And stow it safe away till he comes home.
Then at a given sign she feebly says,
My time is come: please, husband, go away.
He goes; they open basket; baby cries.
O, what delight, surprise, congratulations!
The man runs in; the nurse comes running out,
(The same that brought the baby in the basket,)
A prodigy! a Lion! such a boy!
Your form, your features: just the same expression:
Your very image: lucky, lucky man!
Don't we do this? By Artemis, we do.
Then wherefore rail we at Euripides?
We're not one bit more sinned against than sinning.

CHOR. What a monstrous, strange proceeding!
Whence, I wonder, comes her breeding?
From what country shall we seek her,
Such a bold audacious speaker?

That a woman so should wrong us,
Here among us, here among us,
I could never have believed it; such a thing was never known.
But what *may* be, no man knoweth,
And the wise old proverb showeth,
That perchance a poisonous sophist lurketh under every stone.
O, nothing, nothing in the world so hateful will you find
As shameless women, save of course the rest of womankind.

Mica. What can possess us, sisters mine? I vow by old Agraulus,
We're all bewitched, or else have had some strange mischance befall us,
To let this shameless hussy tell her shameful, bold, improper,
Unpleasant tales, and we not make the least attempt to stop her.
If any one assist me, good: if not, alone we'll try,
We'll strip and whip her well, we will, my serving-maids and I.
Mn. Not strip me, gentle ladies; sure I heard the proclamation,
That every freeborn woman now might make a free oration;
And if I spoke unpleasant truths on this your invitation,
Is that a reason why I now should suffer castigation?
Mica. It is, indeed: how dare you plead for him who always chooses
Such odious subjects for his Plays, on purpose to abuse us;
Phaedras and Melanippes too: but ne'er a drama made he
About the good Penelope, or such-like virtuous lady.
Mn. The cause I know; the cause I'll show: you won't discover any
Penelope alive to-day, but Phaedras very many.
Mica. You will? you dare? how *can* we bear to hear such things repeated,
Such horrid, dreadful, odious things? Mn. O, I've not near completed
The things I know; I'll give the whole: I'm not disposed to grudge it.
Mica. You can't, I vow; you've emptied now your whole disgusting budget.
Mn. No, not one thousandth part I've told: not even how we take
The scraper from the bathing-room, and down the corn we rake,
And push it in, and tap the bin. Mica. Confound you and your slanders!
Mn. Nor how the Apaturian meat we steal to give our panders,

And then declare the cat was there. MICA. You nasty tell-tale you!
MN. Nor how with deadly axe a wife her lord and master slew,
Another drove her husband mad with poisonous drugs fallacious,
Nor how beneath the reservoir the Acharnian girl— MICA. Good gracious!
MN. Buried her father out of sight. MICA. Now really this won't do.
MN. Nor how when late your servant bare a child as well as you,
You took her boy, and in his stead your puling girl you gave her.
MICA. O, by the Two, this jade shall rue her insolent behaviour.
I'll comb your fleece, you saucy minx. MN. By Zeus, you had best begin it.
MICA. Come on! MN. Come on! MICA. You will? you will?

(*Flinging her upper mantle to Philista.*)

Hold this, my dear, a minute.
MN. Stand off, or else, by Artemis, I'll give you such a strumming—
CHOR. For pity's sake, be silent there: I see a woman coming,
Who looks as if she'd news to tell. Now prithee both be quiet,
And let us hear the tale she brings, without this awful riot.

(*The supposed woman turns out to be the notorious Cleisthenes, of whom we have already heard. The reader must imagine the feelings of Mnesilochus during the ensuing dialogue.*)

CLEIS. Dear ladies, I am one with you in heart;
My cheeks, unfledged, bear witness to my love,
I am your patron, aye, and devotee.
And now, for lately in the market-place
I heard a rumour touching you and yours,
I come to warn and put you on your guard,
Lest this great danger take you unawares.
CHOR. What now, my child? for we may call thee child,
So soft, and smooth, and downy are thy cheeks.
CLEI. Euripides, they say, has sent a cousin,
A bad old man, amongst you here to-day.
CHOR. O, why and wherefore, and with what design?
CLEI. To be a spy, a horrid, treacherous spy,
A spy on all your purposes and plans.

Chor. O, how should he be here, and we not know it?
Clei. Euripides has tweezered him, and singed him,
And dressed him up, disguised in woman's clothes.
Mn. (*Stamping about with a lively recollection of his recent sufferings.*)
I don't believe it; not one word of it;
No man would let himself be tweezered so.
Ye Goddesses, I don't believe there's one.
Clei. Nonsense: I never should have come here else,
I had it on the best authority.
Chor. This is a most important piece of news.
We'll take immediate steps to clear this up.
We'll search him out: we'll find his lurking-place.
Zounds, if we catch him! r-r-r! the rascal man.
Will you, kind gentleman, assist the search?
Give us fresh cause to thank you, patron mine.
Clei. (*To Mica.*) Well, who are you? Mn. (*Aside.*) Wherever can I flee?
Clei. I'll find him, trust me. Mn. (*Aside.*) Here's a precious scrape!
Mica. Who? I? Clei. Yes, you. Mica. Cleonymus's wife.
Clei. Do you know her, ladies? Is she speaking truth?
Chor. O yes, we know her: pass to some one else.
Clei. Who's this young person with the baby here?
Mica. O, she's my nursemaid. Mn. (*Aside.*) Here he comes; I'm done for.
Clei. Hey! where's she off to? Stop! Why, what the mischief!
Chor. (*Aside to Clei.*) Yes, sift her well; discover who she is.
We know the others, but we don't know her.
Clei. Come, come, no shuffling, madam, turn this way.
Mn. (*Fretfully.*) Don't pull me, sir, I'm poorly. Clei. Please to tell me
Your husband's name. Mn. My husband's name? my husband's?
Why What-d'ye-call-him from Cothocidae.
Clei. Eh, what? (*Considers.*) There was a What-d'ye-call-him once—
Mn. He's Who-d'ye-call-it's son. Clei. You're trifling with me.
Have you been here before? Mn. O, bless you, yes.
Why, every year. Clei. And with what tent-companion?

MN. With What's-her-name. CLEI. This is sheer idling, woman.

MICA. (*To Clei.*) Step back, sir, please, and let me question her
On last year's rites; a little further, please;
No *man* must listen now. (*To Mn.*) Now, stranger, tell me
What first we practised on that holy day.

MN. Bless me, what was it? first? why, first we—drank.

MICA. Right; what was second? MN. Second? Drank again.

MICA. Somebody's told you this. But what was third?

MN. Well, third, Xenylla had a drop too much.

MICA. Ah, that won't do. Here, Cleisthenes, approach.
This is the MAN for certain. CLEI. Bring him up.

(*Mnesilochus is seized, carried before a jury of matrons, and pronounced a* MAN! *A general uproar ensues.*)

CHOR. O, this is why you mocked and jeered us so!
And dared defend Euripides like that!
O, villain, villain. MN. Miserable me! 650
I've put my foot in it, and no mistake.

MICA. What shall we do with him? CLEI. Surround him here.
And watch him shrewdly that he 'scape you not.
I'll go at once and summon the Police. (*Cleisthenes goes out.*)

CHOR. Light we our torches, my sisters, and manfully girding our robes,
Gather them sternly about us, and casting our mantles aside
On through the tents and the gangways, and up by the tiers and the rows,
Eyeing, and probing, and trying, where men would be likely to hide.

Now 'tis time, 'tis time, my sisters, round and round and round to go,
Soft, with light and airy foot-fall, creeping, peeping, high and low.
Look about in each direction, make a rigid, close inspection,
Lest in any hole or corner, other rogues escape detection.
Hunt with care, here and there,
Searching, spying, poking, prying, up and down, and everywhere.

For if once the evil-doer we can see,
He shall soon be a prey to our vengeance to-day,

And to all men a warning he shall be
Of the terrible fate that is sure to await
The guilty sin-schemer and lawless blasphemer.
And then he shall find that the Gods are not blind
To what passes below;
Yea, and all men shall know
It is best to live purely, uprightly, securely,
It is best to do well,
And to practise day and night what is orderly and right,
And in virtue and in honesty to dwell.

But if any one there be who a wicked deed shall do,
In his raving, and his raging, and his madness, and his pride,
Every mortal soon shall see, aye, and every woman too,
What a doom shall the guilty one betide.
For the wicked evil deed shall be recompensed with speed,
The Avenger doth not tarry to begin,
Nor delayeth for a time, but He searcheth out the crime,
And He punisheth the sinner in his sin.

Now we've gone through every corner, every nook surveyed with care,
And there's not another culprit skulking, lurking anywhere.

(*Just as the Chorus are concluding their search, Mnesilochus snatches Mica's baby from her arms, and takes refuge at the altar.*)

MICA. Hoy! Hoy there! Hoy!
He's got my child, he's got my darling, O!
He's snatched my little baby from my breast.
O, stop him, stop him! O, he's gone. O! O!

MN. Aye, weep! you ne'er shall dandle him again,
Unless you loose me. Soon shall these small limbs,
Smit with cold edge of sacrificial knife,
Incarnadine this altar. MICA. O! O! O!
Help, women, help me. Sisters, help, I pray.
Charge to the rescue, shout, and rout, and scout him.
Don't see me lose my baby, my one pet.

CHOR. Alas! Alas!
Mercy o' me! what do I see?
What can it be?
What, will deeds of shameless violence never, never, never, end?
What's the matter, what's he up to, what's he doing now, my friend?

MN. Doing what I hope will crush you out of all your bold assurance.

CHOR. Zounds, his words are very dreadful; more than dreadful, past endurance.

MICA. Yes, indeed, they're very dreadful, and he's got my baby too.

CHOR. Impudence rare! Look at him there,
Doing such deeds, and I vow and declare
Never minding or caring— MN. Or likely to care.

CHOR. Here you are come: here you shall stay,
Never again shall you wander away;
Wander away, glad to display
All the misdeeds you have done us to-day,
But dear you shall pay.

MN. There at least I'm hoping, ladies, I shall find your words untrue.

CHOR. What God do you think his assistance will lend,
You wicked old man, to escort you away?

MN. Aha, but I've captured your baby, my friend,
And I shan't let her go, for the best you can say.

CHOR. But no, by the Goddesses Twain,
Not long shall our threats be in vain,
Not long shall you flout at our pain.
Unholy your deeds, and you'll find
That WE shall repay you in kind,
And perchance you will alter your mind
When Fate, veering round like the blast,
In its clutches has seized you at last,
Very fast.
Comrades, haste, collect the brushwood: pile it up without delay:
Pile it, heap it, stow it, throw it, burn and fire and roast and slay.

MICA. Come, Mania, come; let's run and fetch the fagots.

(*To Mn.*) Ah, wretch, you'll be a cinder before night.

MN. (*Busily engaged in unpacking the baby.*)
With all my heart. Now I'll undo these wrappers,
These Cretan long clothes; and remember, darling,
It's all your mother that has served you thus.
What have we here? a flask, and not a baby!
A flask of wine, for all its Persian slippers.
O ever thirsty, ever tippling women,
O ever ready with fresh schemes for drink,
To vintners what a blessing: but to us
And all our goods and chattels what a curse!

MICA. Drag in the fagots, Mania; pile them up.

MN. Aye, pile away; but tell me, is this baby
Really your own? MICA. My very flesh and blood.

MN. Your flesh and blood? MICA. By Artemis it is.

MN. Is it a pint? MICA. O, what have you been doing?
O, you have stripped my baby of its clothes.
Poor tiny morsel! MN. (*Holding up a large bottle.*) Tiny? MICA. Yes, indeed.

MN. What is its age? Three Pitcher-feasts or four?

MICA. Well, thereabouts, a little over now.
Please give it back. MN. No thank you, not exactly.

MICA. We'll burn you then. MN. O, burn me by all means;
But anyhow I'll sacrifice this victim.

MICA. O! O! O!
Make *me* your victim, anything you like;
But spare the child. MN. A loving mother truly.
But this dear child must needs be sacrificed.

MICA. My child! my child! give me the bason, Mania,
I'll catch my darling's blood, at any rate.

MN. And so you shall; I'll not deny you that.

(*Puts the bottle to his lips and drains every drop; taking care that none shall fall into the bason which Mica is holding underneath.*)

MICA. You spiteful man! you most ungenerous man!

MN. This skin, fair priestess, is your perquisite.
MICA. What is my perquisite? MN. This skin, fair priestess.

(*Another woman, Critylla, now enters.*)

CRI. O Mica, who has robbed thee of thy flower,
And snatched thy babe, thine only one, away?
MICA. This villain here: but I'm so glad you're come.
You see he doesn't run away, while I
Call the police, with Cleisthenes, to help us.

(*Mica goes out.*)

MN. (*Soliloquizes.*) O me, what hope of safety still remains?
What plan? what stratagem? My worthy cousin,
Who first involved me in this dreadful scrape,
"He cometh not." Suppose I send him word.
But how to send it? Hah, I know a trick
Out of his Palamede. I'll send a message
Written on oar-blades. Tush! I've got no oar-blades.
What shall I do for oar-blades? Why not send
These votive slabs instead? The very thing.
Oar-blades are wood, and slabs are wood. I'll try.

(*Writes, and sings to himself as he writes.*)

Now for the trick; fingers be quick;
Do what you can for my notable plan.
Slab, have the grace to permit me to trace
Grooves with my knife on your beautiful face.
The tale of my woe it is yours for to show.
Oh, oh, what a furrow! I never did see
Such an horrible "R" as I've made it to be.
Well, that must do; so fly[1] away you,
Hither and thither, off, off, and away.
Do not delay for a moment, I pray.

---

[1] He flings the tablets about, in the hope that some or one of them may reach Euripides. It is, of course, a parody on that Poet's "Palamede."

(*Here follows the* PARABASIS. *As a rule, all the actors leave the stage before the Parabasis begins: but Mnesilochus is unable to leave, and Critylla remains to keep watch.*)

CHOR. Now let us turn to the people, our own panegyric to render.
Men never speak a good word, never one, for the feminine gender,
Every one says we're a Plague, the source of all evils to man,
War, dissension, and strife. Come, answer me this, if you can;
Why, if we're *really* a Plague, you're so anxious to have us for wives;
And charge us not to be peeping, nor to stir out of doors for our lives.
Isn't it silly to guard a Plague with such scrupulous care?
Zounds! how you rave, coming home, if your poor little wife isn't there.
Should you not rather be glad, and rejoice all the days of your life,
Rid of a *Plague*, you know, the source of dissension and strife?
If on a visit we sport, and sleep when the sporting is over,
O, how you rummage about; what a fuss, your lost Plague to discover.
Every one stares at your Plague if she happens to look on the street:
Stares all the more if your Plague thinks proper to blush and retreat.
Is it not plain then, I ask, that Women are really the best?
What, can you doubt that we are? I will bring it at once to the test.
We say Women are best; you men (just like you) deny it,
Nothing on earth is so easy as to come to the test, and to try it.
I'll take the name of a Man, and the name of a Woman, and show it.
Did not Charminus give way to Miss-Fortune? Do you not know it?
Is not Cleophon viler than vile Salabaccho by far?
Is there a Man who can equal, in matters of glory and war,
Lady Victoria, Mistress of Marathon, queen of the Sea?
Is not Prudence a Woman, and who is so clever as she?
Certainly none of your statesmen, who only a twelvemonth ago
Gave up their place and their duty. Would women demean themselves so?
Women don't ride in their coaches, as Men have been doing of late,
Pockets and purses distended with cash they have filched from the State.
We, at the very outside, steal a wee little jorum of corn,
Putting it back in the even, whatever we took in the morn.

(*The Strophe.*)

But this is a true description of you.
Are ye not gluttonous, vulgar, perverse,
Kidnappers, housebreakers, footpads, and worse?
And we in domestic economy too
Are thriftier, shiftier, wiser than you.
For the loom which our mothers employed with such skill,
With its Shaft and its Thongs,—we are working it still.
And the ancient umbrella by no means is done,
We are wielding it yet, as our Shield from the Sun.
But O for the Shafts, and the Thong of the Shield,
Which your Fathers in fight were accustomed to wield.
Where are they to-day? Ye have cast them away
As ye raced, in hot haste, and disgraced, from the fray!

(*The Epirrhema.*)

Many things we have against you, many rules we justly blame;
But the one we now will mention is the most enormous shame.
What, my masters! ought a lady, who has borne a noble son,
One who in your fleets and armies great heroic deeds has done,
Ought she to remain unhonoured? ought she not, I ask you, I,
In our Stenia and our Scira still to take precedence high?
Whoso breeds a cowardly soldier, or a seaman cold and tame,
Crop her hair, and seat her lowly; brand her with the marks of shame;
Set the nobler dame above her. Can it, all ye Powers, be right
That Hyperbolus's mother, flowing-haired, and robed in white,
Should in public places sit by Lamachus's mother's side,
Hoarding wealth, and lending monies, gathering profits far and wide?
Sure 'twere better every debtor, calm resolving not to pay,
When she comes exacting money, with a mild surprise should say,
Keeping principal and income, *You to claim percentage due!*
Sure a son so capital is CAPITAL enough for you.

(*The close of the Parabasis finds the position of Mnesilochus unaltered. The dispatch of the tablets has, so far, produced no result.*)

MN. I've strained my eyes with watching; but my poet,
"He cometh not." Why not? Belike he feels
Ashamed of his old frigid Palamede.
Which is the Play to fetch him? O, I know;
Which but his brand-new Helen? I'll be Helen.
I've got the woman's clothes, at all events.

CRI. What are you plotting? What is that you're muttering?
I'll Helen you, my master, if you don't
Keep quiet there till the Policeman comes.

(*We have had a short caricature of the "Palamede." We are about to have a more elaborate caricature of the Helen, which is still extant. Almost all the speeches of Euripides and Mnesilochus in the ensuing scene are taken, with occasional comic perversions, from that Play.*)

MN. (*As Helen.*) These are the fair-nymphed waters of the Nile,
Whose floods bedew, in place of heavenly showers,
Egypt's white plains and black-dosed citizens.

CRI. Sweet-shining Hecate, what a rogue it is.

MN. Ah, not unknown my Spartan fatherland,
Nor yet my father Tyndareus. CRI. My gracious!
Was *he* your father? Sure, Phrynondas was.

MN. And I was Helen. CRI. What, again a woman?
You've not been punished for your first freak yet.

MN. Full many a soul, by bright Scamander's stream,
Died for my sake. CRI. Would yours had died among them!

MN. And now I linger here; but Menelaus,
My dear, dear lord, ah wherefore comes he not?
O sluggish crows, to spare my hapless life!
But soft! some hope is busy at my heart,
A laughing hope—O Zeus, deceive me not.

(*Euripides enters disguised as Menelaus.*)

EUR. Who is the lord of this stupendous pile?
Will he extend his hospitable care
To some poor storm-tossed, shipwrecked mariners?

MN. These are the halls of Proteus. EUR. Proteus, are they?

Cri. O, by the Twain, he lies like anything.
I knew old Protteas; he's been dead these ten years.
Eur. Then whither, whither have we steered our bark?
Mn. To Egypt. Eur. O, the weary, weary way!
Cri. Pray don't believe one single word he says.
This is the holy temple of the Twain.
Eur. Know you if Proteus be at home or not?
Cri. Why, don't I tell you, he's been dead these ten years!
You can't have quite got over your sea-sickness,
Asking if Protteas be at home or not.
Eur. Woe's me! is Proteus dead? and where's he buried?
Mn. This is his tomb whereon I'm sitting now.
Cri. O, hang the rascal; and he *shall* be hanged!
How dare he say this altar is a tomb?
Eur. And wherefore sitt'st thou on this monument,
Veiled in thy mantle, lady? Mn. They compel me,
A weeping bride, to marry Proteus' son.
Cri. Why do you tell the gentleman such fibs?
Good gentleman, he's a bad man; he came
Among the women here, to steal their trinkets.
Mn. Aye, aye, rail on: revile me as you list.
Eur. Who is the old woman who reviles you, lady?
Mn. Theonoe, Proteus' daughter. Cri. What a story!
Why, I'm Critylla, of Gargettus, sir,
A very honest woman. Mn. Aye, speak on.
But never will I wed thy brother, no
I won't be false to absent Menelaus.
Eur. What, lady, what? O, raise those orbs to mine.
Mn. O sir, I blush to raise them, with these cheeks.
Eur. O dear, O dear, I cannot speak for trembling.
Ye Gods, is't possible? Who art thou, lady?
Mn. O, who art thou? I feel the same myself.
Eur. Art thou Hellenic, or a born Egyptian?

Mn. Hellenic I: O, tell me what art thou.
Eur. O surely, surely, thou art Helen's self.
Mn. O, from the greens thou must be Menelaus.
Eur. Yes, yes, you see that miserable man.
Mn. O, long in coming to these longing arms,
O, carry me, carry me, from this place,
O, wrap me in thy close embrace,
O, carry me, carry me, carry me home, by this fond and loving kiss,
O, take me, take me, take me hence. Cri. I say now, none of this.
Let go there, or I'll strike you with this link!
Eur. Let go my wife, the child of Tyndareus,
Not take her home to Sparta? O, what mean you?
Cri. O, that's it, is it? You're a bad one too!
Both of one gang. That's what your gipsying meant!
But he at any rate shall meet his due.
Here's the Policeman, and the Scythian coming.
Eur. Ah, this won't do: I must slip off awhile.
Mn. And what am I to do? Eur. Keep quiet here,
Be sure I'll never fail you while I live;
I have ten thousand tricks to save you yet.
Mn. Well, you caught nothing by *that* haul, I think.

(*The high official, who is here inadequately called a "Policeman," now enters upon the stage, attended by one of the Scythian archers.*)

Policeman. O Archer, here's the vagabond, of whom
Cleisthenes told us. (*To Mn.*) Why do you hang your head?
(*To Scyth.*) Take him within; there tie him on the plank;
Then bring him here and watch him. Let not any
Approach too near him: should they try to, take
The whip, and smite them. Cri. Aye, one came but now
Spinning his yarns, and all but got him off.
Mn. O Sir! policeman! grant me one request,
O, by that hand I pray you, which you love
To hold out empty, and to draw back full.

POL. What should I grant you? MN. Don't expose me thus;
Do tell the Scythian he may strip me first;
Don't let a poor old man, in silks and snoods,
Provoke the laughter of the crows that eat him.

POL. Thus hath the Council ordered it, that so
The passers-by may see the rogue you are.

MN. Alas! Alas! O yellow silk, I hate ye!
O, I've no hope, no hope of getting free.

(*All the actors leave the stage. And the Chorus commence their great ceremonial worship of dance and song.*)

CHOR. Now for the revels, my sisters, which we to the great Twain Powers
Prayerfully, carefully raise, in the holy festival hours.
And Pauson will join in our worship to-day,
And Pauson will join in the fasting,
And, keen for the fast, to the Twain he will pray
For the rite to be made everlasting, I ween,
For the rite to be made everlasting.

Now advance
In the whirling, twirling dance,
With hand linked in hand, as we deftly trip along,
Keeping time to the cadence of the swiftly-flowing song;
And be sure as we go
That we dart careful glances, up and down, and to and fro.

Now 'tis ours
To entwine our choicest flowers,
Flowers of song and adoration to the great Olympian Powers.

Nor expect
That the garland will be flecked
With abuse of mortal men; such a thought is incorrect.

For with prayer
And with sacred loving care,
A new and holy measure we will heedfully prepare.

To the high and holy Minstrel
Let the dancers onward go,
And to Artemis, the maiden
Of the quiver and the bow ;
O, hear us, Far-controller, and the victory bestow.
And we trust our merry music
Will the matron Hera please,
For she loves the pleasant Chorus
And the dances such as these,
—Wearing at her girdle
The holy nuptial Keys.

To Pan and pastoral Hermes
And the friendly Nymphs we pray,
That they smile with gracious favour
On our festival to-day,
With their laughter-loving glances beaming brightly on our Play,
As we dance the Double chorus
To the old familiar strain,
As we weave our ancient pastime
On our holy day again,
—Keeping fast and vigil
In the Temple of the Twain.

Turn the step, and change the measure,
Raise a loftier music now ;
Come, the Lord of wine and pleasure,
Evoi, Bacchus, lead us thou !

Yea, for Thee we adore !
Child of Semele, thee
With thy glittering ivy-wreaths,
Thee with music and song
Ever and ever we praise.

Thee with thy wood-nymphs delightedly singing,
Evoi! Evoi! Evoi!
Over the joyous hills the sweet strange melody ringing.
Hark! Cithaeron resounds,
Pleased the notes to prolong;
Hark! the bosky ravines
And the wild slopes thunder and roar,
Volleying back the song.
Round thee the ivy fair
With delicate tendril twines.

(*The Scythian brings Mnesilochus in, fastened to his plank, and sets it up on the stage.*)

SCYTHIAN. Dere now bemoany to de ouder air.
MN. O, I entreat you. SC. Nod endread me zu.
MN. Slack it a little. SC. Dat is vat I does.
MN. O mercy! mercy! O, you drive it tighter.
SC. Dighder zu wiss him? MN. Miserable me!
Out on you, villain. SC. Zilence, bad ole man.
I'se fetch de mad, an' vatch zu comfibly.
MN. These are the joys Euripides has brought me!

(*Euripides makes a momentary appearance in the character of Perseus. The third Play to be caricatured is the famous Andromeda.*)

O Gods! O Saviour Zeus! there's yet a hope.
Then he won't fail me! Out he flashed as Perseus.
I understand the signals, I'm to act
The fair Andromeda in chains. Ah, well,
Here are the chains, worse luck, wherewith to act her.
He'll come and succour me; he's in the wings.

(*Euripides enters singing airily.*)

EUR. Now to peep, now to creep
Soft and slily through.
Maidens, pretty maidens,
Tell me what I am to do.
Tell me how to glide

By the Scythian Argus-eyed,
And to steal away my bride.
Tell me, tell me, tell me, tell me, tell me, tell me, tell,
Echo, always lurking in the cavern and the dell.

(*Euripides retires, and Mnesilochus commences a Euripidean monody, mostly composed of quotations from the Andromeda, adapted to his own position.*)

MN. A cold unpitying heart had he
Who bound me here in misery.
Hardly escaped from mouldy dame,
I'm caught and done for, just the same.
Lo, the Scythian guard beside me,
Friendless, helpless, here he tied me;
Soon upon these limbs of mine
Shall the greedy ravens dine.
Seest thou? not to me belong
Youthful pleasures, dance and song,
Never, never more shall I
With my friends sweet law-suits try,
But woven chains with many a link surround me,
Till Glaucetes, that ravening whale, has found me.
Home I nevermore shall see;
Bridal songs are none for me,
Nought but potent incantations;
Sisters, raise your lamentations,
Woe, woe, woeful me,
Sorrow, and trouble, and misery.
Weeping, weeping, endless weeping,
Far from home and all I know,
Praying him who wronged me so.
O! O! Woe! woe!
First with razor keen he hacks me,
Next in yellow silk he packs me,
Sends me then to dangerous dome,

Where the women prowl and roam.
O heavy Fate! O fatal blow!
O woeful lot! and lots of woe!
O, how they will chide me, and gibe, and deride me!
And O that the flashing, and roaring, and dashing,
Red bolt of the thunder might smite me in sunder,
For where is the joy of the sunshine and glow
To one who is lying, distracted and dying,
With throat-cutting agonies riving him, driving him
Down, down to the darkness below.

(*A voice is heard from behind the scenes. It is the voice of Echo.*)

ECHO. O welcome, daughter; but the Gods destroy
Thy father Cepheus, who exposed thee thus.
MN. O, who art thou that mournest for my woes?
ECHO. Echo, the vocal mocking-bird of song,
I who, last year, in these same lists contended,
A faithful friend, beside Euripides.
And now, my child, for thou must play thy part,
Make dolorous wails. MN. And you wail afterwards?
ECHO. I'll see to that; only begin at once.
MN. O Night most holy,
O'er dread Olympus, vast and far,
In thy dark car
Thou journeyest slowly
Through Ether ridged with many a star.
ECHO. With many a star.
MN. Why on Andromeda ever must flow
Sorrow and woe? ECHO. Sorrow and woe?
MN. Heavy of fate. ECHO. Heavy of fate.
MN. Old woman, you'll kill me, I know, with your prate.
ECHO. Know with your prate.
MN. Why, how tiresome you are: you are going too far.
ECHO. You are going too far.

MN. Good friend, if you kindly will leave me in peace,
You'll do me a favour, O prithee, cease. ECHO. Cease.
MN. O, go to the crows! ECHO. O, go to the crows!
MN. Why can't you be still? ECHO. Why can't you be still?
MN. (*Spitefully.*) Old gossip! ECHO. (*Spitefully.*) Old gossip!
MN. Lackaday! ECHO. Lackaday! MN. And alas! ECHO. And alas!

(*The Scythian suddenly awakes to the fact that his prisoner is taking part in a conversation.*)

SC. O, vat does zu say? ECHO. O, vat does zu say?
SC. I'se calls de police. ECHO. I'se calls de police.
SC. Vat nosense is dis? ECHO. Vat nosense is dis?
SC. Vy, vere is de voice? ECHO. Vy, vere is de voice?
SC. (*To Mn.*) Vos id zu? ECHO. Vos id zu?
SC. Zu'll catch id. ECHO. Zu'll catch id.
SC. Does zu mocksh? ECHO. Does zu mocksh?
MN. 'Tisn't I, I declare: it is that woman there.
ECHO. It is that woman there.
SC. Vy, vere is de wretch? Me mush catch, me mush catch.
Her's a gone, her's a fled. ECHO. Her's a gone, her's a fled.
SC. Zu'll a suffer for dis. ECHO. Zu'll a suffer for dis.
SC. Vat again? ECHO. Vat again?
SC. Zeege ole o' de mix. ECHO. Zeege ole o' de mix.
SC. Vat a babbled an' talketing ooman.

(*Euripides enters in the guise of Perseus.*)

EUR. Ah me, what wild and terrible coast is this?
Plying the pathless air with wingèd feet,
Steering for Argos, bearing in my hand
The Gorgon's head— SC. Vat dat zu say o' Gorgo?
Dat zu has gots de writer Gorgo's head?
EUR. "Gorgon," I say. SC. An' me says "Gorgo" too.
EUR. Alas, what crag is this, and lashed upon it
What maiden, beautiful as shapes divine,
A lovely craft too rudely moored. MN. O stranger,
Pity the sorrows of a poor young woman,

And loose my bonds. SC. Vat, vill zu no be quiet?
Vat, talkee, talkee, ven zu're goin' to die?

EUR. Fair girl, I weep to see thee hanging there.

SC. Disn't von gal: dis von ole vilain man,
Von vare bad rascal fellow. EUR. Scythian, peace!
This is Andromeda, King Cepheus' daughter.

SC. Von dawder! Dis? Vare obvious man, metinks.

EUR. O, reach thy hand, and let me clasp my love;
O Scythian, reach. Ah me, what passionate storms
Toss in men's souls; and as for mine, O lady,
Thou art my love! SC. Me nod admire zure dasde.
Sdill zu may tiss her, if zu wiss id, dere.

EUR. Hard-hearted Scythian, give me up my love,
And I will take her,—take her aye to wife.

SC. Tiss her, me says; me nod objex to dat.

EUR. Ah me, I'll loose her bonds. SC. Zu bedder nod.

EUR. Ah me, I will. SC. Den, me'se cut off zure head.
Me draw de cudless, and zu die, zu dead.

EUR. Ah, what avails me? Shall I make a speech?
His savage nature could not take it in.
True wit and wisdom were but labour lost
On such a rude barbarian. I must try
Some more appropriate, fitter stratagem.

(*He goes out.*)

SC. O, de vile vox! He jocket me vare near.

MN. O Perseus, Perseus, will thou leave me so?

SC. Vat, does zu askin' for de vip again?

CHOR. Pallas we call upon,
Chastest and purest one,
Maiden and Virgin, our
Revels to see:
Guarding our portals
Alone of Immortals,

Mightily, potently,
    Keeping the Key.
Hater of Tyranny,
Come, for we call thee, we
    Women in Chorus.
Bring Peace again with thee,
Jocundly, merrily,
    Long to reign o'er us.

Sacred, unearthly ones,
    Awfullest Shades,
Graciously, peacefully,
    Come to your glades.
Man must not gaze on the
    Rites at your shrine,
Torch-glimmer flashing o'er
    Features divine.
Come, for we're pouring
Imploring, adoring,
    Intense veneration;
Dawn on your worshippers,
Givers of Home and our
    Civilization.

(*Euripides comes in, dressed as an old music-woman.*)

EUR. Ladies, I offer terms. If well and truly
Your honourable sex befriend me now,
I won't abuse your honourable sex
From this time forth for ever. This I offer.

CHOR. (*Suspiciously.*) But what's your object in proposing this?

EUR. That poor old man there, he's my poor old cousin.
Let him go free, and nevermore will I
Traduce your worthy sex; but if you won't,
I'll meet your husbands coming from the Wars,

And put them up to all your goings-on.
CHOR. We take your terms, so far as we're concerned,
But you yourself must manage with the Scythian.
EUR. I'll manage *him*. Now, Hop-o-my-thumb, come forward,
(*A dancing-girl enters.*)
And mind the things I taught you on the way.
Hold up your frock : skip lightly through the dance.
The Persian air, Teredon, if you please.
SC. Vy, vat dis buzbuz ? revels come dis vay ?
EUR. She's going to practise, Scythian, that is all.
She's got to dance in public by-and-by.
SC. Yesh, practish, yesh. Hoick ! how se bobs about !
Now here, now dere : von vlea upon de planket.
EUR. Just stop a moment ; throw your mantle off ;
Come, sit you down beside the Scythian here,
And I'll unloose your slippers. That will do.
We must be moving homeward. SC. May I tiss her ?
EUR. Once, only once. SC. (*Kissing her.*) O, O, vat vare sweet tiss !
Dat's vare moche sweeter dan zure Attish honies.
Dooze let me tiss her tecon time, ole lady.
EUR. No, Scythian, no ; we really can't allow it.
SC. O doozy, doozy, dear ole lady, doozy.
EUR. Will you give silver for one kiss. SC. Yesh ! yesh !
EUR. Well, p'raps on that consideration, Scythian,
We won't object ; but give the silver first.
SC. Silver ? Vy, vere ? I'se got none. Take dis bow-cus.
Zu, vat I call zu ? EUR. Artemisia.
SC. Yesh. Hartomixer. EUR. Hillo, what's that ? She's off.
SC. I'se fetch her pack ; zu, look to bad ole man.
(*Hop-o-my-thumb runs out. The Scythian flings his bow-case to Euripides and runs after her.*)
EUR. O tricky Hermes, you befriend me still.
Good-bye, old Scythian ; catch her if you can.
Meanwhile I'll free your prisoner : and do you (*to Mn.*)

Run like a hero, when I've loosed your bonds,
Straight to the bosom of your family.

MN. Trust me for that, so soon as these are off.

EUR. There then, they are off: now run away, before
The Scythian come and catch you. MN. Won't I just!

(*Euripides and Mnesilochus leave the stage. They are hardly out of sight, when the Scythian returns.*)

SC. Ole lady, here's—vy, vere's ole lady fannish?
Vere's dat ole man? O bah, I smells de trick.
Ole lady, dis vare bad o'zu, ole lady!
Me nod expex dis of zu. Bad ole lady.
Hartomixer!
Bow-cusses? Yesh, zu von big howcus-bowcus.
Vat sall I does? vere can ole lady vas?
Hartomixer!

CHOR. Mean you the ancient dame who bore the lute?

SC. Yesh, does zu saw her? CHOR. Yes, indeed I did.
She went *that* way: there was an old man with her.

SC. Von yellow-shilk ole man? CHOR. Exactly so.
I think you'll catch them if you take *that* road.

SC. Vare bad ole lady, did se vich vay run?
Hartomixer!

CHOR. Straight up the hill; no, no, not that direction.

(*They are of course misdirecting him; notwithstanding which, he seems likely, in his flurry, to stumble on the right road.*)

You're going wrong: see, that's the way she went.

SC. O dear, O dear, but Hartomixer runnish.

(*He runs out the wrong way.*)

CHOR. Merrily, merrily, merrily on to your own confusion go.
But we've ended our say, and we're going away,
Like good honest women, straight home from the Play.
And we trust that the twain Home-givers will deign
To bless with success our performance to-day.

APPENDIX

OF VARIOUS READINGS

There are only two MSS. now known to exist, which contain the Thesmophoriazusae, viz.:

R. The Ravenna MS.

H. The Monaco (Herculis Portus) MS. (No. 492).

There are two Aristophanic MSS. in the library of Monaco; but as they do not overlap each other, one containing the Clouds, Frogs, Ecclesiazusae, and Plutus, and the other the Lysistrata and Thesmophoriazusae, it seemed unnecessary to discriminate between them as H. and H^1.; and they are both cited as H.

Both R. and H. were fortunately collated by Velsen, the prince of collators.

No part of the Thesmophoriazusae was found in the MS. or MSS. from which the learned Marco Musuro prepared the Aldine edition. Both this play and the Lysistrata were first published in 1515 by Bernard Junta as a supplement to his edition of the nine other plays published earlier in the same year. He describes the manuscript from which he took them as "ex Urbinate Bibliothecâ antiquissimum Aristophanis exemplar," and adds that it was so ancient "ut altera interdum dictionis pars ibi desideretur." The two plays were omitted by Fracini and Gormont, but reappear in Zanetti and all subsequent editions of Aristophanes.

The editions of the Thesmophoriazusae in my possession are as follows :—

(1) Junta. Florence, 1515.
(2) Zanetti. Venice, 1538.
(3) Farreus. Venice, 1542.
(4) Grynaeus. Frankfort, 1544.
(5) Gelenius. Basle, 1547 (sometimes called Froben).
(6) Rapheleng. Leyden, 1600 (sometimes called Plantin).
(7) Portus. Geneva, 1607.
(8) Scaliger. Leyden, 1624.
(9) Faber. Amsterdam, 1670.
(10) Kuster. Amsterdam, 1710.
(11) Bergler. Leyden, 1760.
(12) Brunck. London, 1823 (originally published at Strasburg, 1783).
(13) Invernizzi and others. Leipsic, 1794–1823. (The notes to this play are by Dindorf.)
(14) Bekker. London, 1829.
(15) Bothe's first edition. Leipsic, 1829.
(16) Thiersch's Thesmophoriazusae. Halberstadt, 1832.
(17) Dindorf. Oxford, 1835.
(18) Fritzsche's Thesmophoriazusae. Leipsic, 1838.
(19) Weise. Leipsic, 1842.
(20) Enger's Thesmophoriazusae. Bonn, 1844.
(21) Bothe's second edition. Leipsic, 1845.
(22) Bergk. Leipsic, 1857. (Reprinted, 1888.)
(23) Meineke. Leipsic, 1860.
(24) Holden. London, 1868.
(25) Blaydes. Halle, 1880.
(26) Velsen's Thesmophoriazusae, 1883.
(27) Hall and Geldart. Oxford, 1900.

But the second volume of Messrs. Hall and Geldart's work was not

published until 1901, after my edition of the Frogs and Ecclesiazusae (Vol. V of this series) had been printed, so that I had not the assistance of their excellent revision for these two plays.

To a little dissertation on the Thesmophoria, published in 1820, Wellauer appended a few valuable critical notes on the text of this play, which are noticed, in their proper places, in this Appendix.

This Comedy has been fortunate enough to attract two excellent editors, Fritzsche and Enger: the former brimming over with learning, originality, and wit, often making the most untenable suggestions, but supporting them with a wealth of illustration and argument, which extorts our admiration, even though it cannot convince; the latter careful and sagacious, but far too fond (considering that he was the younger man) of ostentatiously pricking the bubbles which his more brilliant predecessor had blown. In his Preface he refers to the edition published "a Francisco Fritzschio, magnae viro doctrinae, multaeque lectionis, qui si modestius de se ipse sentiret, neque quidquid in mentem venisset, id omne existimaret effutiendum, majore denique uteretur prudentiâ atque cautione, multum posset ad Aristophanem et emendandum et rectius intelligendum conferre." Fritzsche was not the man to sit still under this rebuke, and in the Preface to his edition of the Frogs, published in the following year, he took occasion to refer, apropos of nothing, "nugis Roberti Engeri, qui si, impudentiâ depositâ, doctrinae copiolas auxerit, forsitan aliquando literis nostris poterit prodesse." Peace be to their ashes. We could ill have dispensed with the services of either.

Here, as in the Appendix to the Ecclesiazusae, I have endeavoured to give, not only a full synopsis of the reading of the MSS., but also a general idea of the changes which have taken place, from time to time, in the text of the printed editions. No Aristophanic text is so corrupt as that of the Thesmophoriazusae; and therefore considerable licence of conjecture is not only allowable but necessary. In the present play, as well as in the Lysistrata, the Ravenna MS. fails to maintain its usual high standard of accuracy. It is true that we have the

Ravenna MS., says Fritzsche in his Preface, 'At qui tandem Ravennas? Non is, quem in Nubibus, Ranis, Pluto, Equitibus, Vespis, Pace, Avibus, merito admiramur; ne is quidem, quem in Acharnensibus et Ecclesiazusis, non per se et propter se, sed codicis inopiâ melioris, optimam judicamus." And he goes on to declare, with some exaggeration, that in these two plays it is distinguished "non tam lectionum proprietate aut praestantiâ, quam mendorum et ineptiarum varietate."

More fortunate than in the Ecclesiazusae, Brunck in this play had access to H., a manuscript little, if at all, inferior to R.

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1. ἆρά ποτε; *Will it never?* Wellauer, Dindorf, recentiores. ἆρα πότε; *When will it?* Kuster, and succeeding editors before Dindorf. ἄρα πότε (contra metrum) R. H. edd. before Kuster.

2. ἀλοῶν R. H. vulgo. Bisetus observes βέλτιον ἴσως ἀλῶν, a conjecture approved by several editors, but introduced into the text by Holden only. The aspirate was added to ἅνθρωπος by Bekker. Before Portus ἐξ ἑωθινοῦ was written as one word ἐξεωθινοῦ.

3. οἷόν τε Zanetti, Farreus, Portus, recentiores. οἷόν τι R. H. and the other editors before Portus. Dindorf's error, in ascribing the rectification of the text to Caninius, has crept into all recent editions.

4. ὡὐριπίδη R. H. vulgo. Εὐριπίδη Dindorf, Blaydes.

5. ὅσ' H. Brunck, recentiores. ὃς R. edd. before Brunck. For πάνθ' Hamaker suggested, and Meineke and Holden read, ταῦθ'.

7. μέλλῃς Brunck, Bekker, recentiores. μέλλεις R. H. edd. before Brunck.

8. ἆρ' Kuster, recentiores. ἄρ' R. H. edd. before Kuster.

9. παραινεῖς R. H. vulgo. παραινοῖς Junta, Grynaeus, and Gelenius. Reiske suggested 'μπαροινεῖς.

10. ὁρᾶν. Kuster placed a note of interrogation after this line, which seems wrong; but he is followed by Bergler, Fritzsche, Holden, Blaydes, Velsen, and Hall and Geldart.

11. χωρὶς. The editions before Grynaeus have χωροῖς, a mere typographical error, since they all have χωρίς; two lines below.

12. MN. τοῦ μήτ' ἀκούειν μήθ' ὁρᾶν; EY. This mode of punctuating and dividing the line is really found in R. H. and all editions before Brunck; but as they omit EY. at the commencement of line 11, they give to Mnesilochus the three lines and a half from πῶς μοι παραινεῖς to μήθ' ὁρᾶν; Bergler pointed out that EY. should be prefixed to line 11; and Brunck, adopting this, gave both 11 and 12 as one speech to Euripides, striking out the note of interrogation and the EY. after ὁρᾶν. And this unfortunate change was followed by Invernizzi, Bekker, Dindorf, Fritzsche, Weise, and Bothe. Meanwhile Tyrwhitt

and Dobree had suggested the true mode of punctuating and dividing the line: and even before their Adversaria were published, though long after they were written, it was restored by Thiersch. Since then, it has been adopted by Enger, Bergk, and all subsequent editors.

15. αὑτῷ Brunck, recentiores. αὐτῷ H. editions before Brunck. R. has αυτῷ, without any breathing.

16. πρῶτ' ἐμηχανήσατο Grynaeus, Kuster, recentiores. πρῶτα μηχανήσατο R. H. and the other editions before Kuster.

18. ἀκοῇ δὲ χοάνην Dobree, Meineke, Holden, Velsen, Hall and Geldart. Meineke, however, in his Vind. Aristoph., falls away to a conjecture of Bernays, διττὴν δὲ χοάνην. ἀκοὴν δὲ χοάνης R. H. vulgo. Scaliger suggested ἀκοῆς δὲ χοάνην, and so Wellauer and Bothe. But the dative ἀκοῇ is required as a parallel to ᾧ μὲν βλέπειν χρὴ two lines above. It is equivalent, as Meineke said, to ᾧ δὲ ἀκούειν χρή. Bisetus thought that the words ἀκοὴν δὲ χοάνης might be used, as a joke, for χοάνην δὲ ἀκοῆς; a curious joke. Both Reiske and Tyrwhitt suggested δίκην δὲ χοάνης. It is not an observation of much importance, but there is no instance of this use of δίκην by Aristophanes. This suggestion is, however, adopted by Enger and Blaydes, though the latter dissents from it in his footnote. Fritzsche reads ἀκμῇ δὲ χώνης, as if it were a question of Ether's *modus operandi*.

20. ἥδομαί γε R. H. vulgo; but by a slight typographical error, very slight in those days of contractions, the editions from Gelenius to Bergler (inclusive) have ἥδομαι γὰρ.

21. οἷόν γέ πού 'στιν, after the *lemma scholii*, Porson, Bothe, and Hall and Geldart. For γέ πού 'στιν, τέ που 'στὶν, variously accented, is given by R. H. and vulgo. Brunck read τί που 'στὶν, and is followed by Invernizzi, Dindorf, Thiersch, and Blaydes. Fritzsche has γέ τοὐστὶν, and so Enger, Bergk, Meineke, Holden, and Velsen. But cf. Wasps 27 and the line of Eupolis cited in the Commentary on the present line.

23. ἐξεύροις Reiske, Brunck, Fritzsche, Enger, Bothe, Bergk, Meineke, Holden, Blaydes, Velsen. ἐξεύροιμ' R. H. vulgo.

24. προσμάθοιμι Wellauer, Dindorf, Enger, Bothe, Bergk, recentiores. προσμάθοι μὴ R. H. Junta, and the editors from Gelenius to Kuster (inclusive). προσμάθοις μὴ Zanetti, Farreus, Grynaeus, Scaliger (in notes), Kuster (in notes), Bergler. προσμάθω μὴ Tyrwhitt, Reiske, Brunck, Invernizzi, Bekker, Fritzsche. In the editions before Brunck, this line and the following were given to Euripides.

26. Ἡρακλέα R. H. vulgo. Ἡρακλῆ Dindorf, Thiersch, Blaydes.

27. σιώπα Dobree, Meineke. σίγα R. H. vulgo. But Mnesilochus when he says σιωπῶ τὸ θύριον must be adopting the very words of Euripides. In the editions called Scaliger's and Faber's, and in Invernizzi, ΕΥ. is substituted for τὸ.

28. ἀκούω Brunck, Elmsley (at Ach. 295), Fritzsche, Meineke, recentiores. ἀκούσω R. H. vulgo.

29. ἐνταῦθ' R. H. vulgo. Invernizzi, whether by misreading R., or out of his own head, substituted ἐνθάδε δ'. Wellauer, supposing this to be R.'s reading, observed "recipi potest, modo legatur ἐνθάδ' Ἀγάθων, deleto illo δὲ,

quod et sensus et metri causa molestum est, neque obscurum habet corruptelae fontem." And ἐνθάδ' is accordingly read by Dindorf, Enger, Bergk, Meineke, and Holden. But it is not R.'s reading, and Invernizzi himself was the only *fons corruptelae.*

30. 'Αγάθων. The article or aspirate was added by Scaliger, Bentley, and Kuster in their notes, and has been introduced into the text by Brunck and all subsequent editors.

31. ΕΥ. The mark of a new speaker is prefixed to this line by H. Brunck, and all subsequent editors. It is omitted by R. and all earlier editors, who give to Mnesilochus everything from ποῖος to καρτερός; inclusive: Junta and others reading ποῖος οὗτος 'Αγάθων "Εστιν; τίς 'Αγάθων; whilst Gelenius and others read ποῖος οὗτος 'Αγάθων; "Εστιν τις 'Αγάθων;

32. ἑόρακας. All the editions before Brunck have ἑώρακας contra metrum. Kuster in his note proposed ἑώρακάς ποτε, Dawes proposed ἑώρας, which is approved by Porson and followed by Brunck and Invernizzi. Then Bentley's emendation, ἑόρακας, came to light, which has been adopted by Bekker and every subsequent editor except Weise: and is now rendered certain by the discovery that R., who gives the words to Mnesilochus, reads ἑόρακα. H. has ἑώρακα. Weise says that no alteration is required, since ἑώ- is to be read as one syllable, not observing that this, if true, would not mend matters.

34. οὔτοι γ' R. H. vulgo. οὔπω γ' Meineke.

38. ἔοικε. The omission of ὡς has troubled some recent scholars. Meineke reads οἶμαί γε, and in his Vind. Arist. suggests προθυσομένῳ δ' ἔοικε. Dindorf and Rutherford think the verse spurious, and Velsen encloses it in brackets.

39. λαός. Some MSS. of Suidas, s.v. εὐφήμει, and, apparently, the Scholiast here, Bothe, Meineke, recentiores. λεὼς R. H. vulgo. ὁ λεὼς ἔστω for ἔστω λεὼς Brunck.

40. συγκλείσας R. H. editions before Meineke. συγκλῄσας Meineke, recentiores, adopting the common fallacy that the general *Hellenic* form, as opposed to the special *Attic* form, was never used by Athenian writers.

45. σίγα. τί λέγεις; H. vulgo. And so R. originally, but afterwards the final ς was erased, so that the reading became σίγα. τί λέγει; which is read by Fritzsche and Enger. Reiske proposed σίγα. ΘΕ. τίς λέγει; contra metrum. Bothe reads σίγα. ΜΝ. τί λέγεις; and Meineke, followed by more recent editors, σίγα. ΜΝ. τί λέγει; The common reading seems to me greatly preferable to either of these alterations.

50. πρόμος Grynaeus, Scaliger (in notes), Brunck (in notes), Bothe, Weise, Enger, Meineke (in notes), Holden, recentiores. πράμος R. H. vulgo.

53. ἀψῖδας Suidas, s.v.v. δρύοχοι, λαικαστής, and χιανεύει, Bourdin, Bisetus, Bentley, Portus, recentiores. ἀσπίδας R. H. edd. before Portus.

56. γογγύλλει Porson, Bekker, Fritzsche, recentiores. γογγυλίζει R. H. editions before Brunck, and Invernizzi afterwards: γογγυλέει Brunck: γογγύζει Thiersch. Other conjectures are γογυλίζει Bentley (at Hor. A. P. 441), γογγλίζει Reisig, γογγυλίει Hermann (at Clouds 992).

58. ἀγροιώτας Bentley, Brunck, Thiersch, Bekker, recentiores. ἀγριώτας R. H. editions before Brunck, and Invernizzi afterwards.

60. κατὰ R. (as corrected), Invernizzi, recentiores. The preposition is omitted by H. and (originally) by R.: and by all editions before Brunck, who inserted διὰ, which is followed by Weise.

61. συγγογγυλίσας Brunck, and all subsequent editions before Enger. And so Bergk. γογγυλίσας R. H. and all editions before Brunck. συγγογγύλας Enger, Meineke, recentiores.

63. νέος γ' ὢν R. H. Brunck, recentiores. νέο ἀγὼν Junta, Grynaeus, and Gelenius. Bentley by conjecture restored the true reading. νέος ἀγὼν Zanetti, Farreus, Rapheleng. νέος ἀγὰν Portus and subsequent editors before Brunck.

69. θύρασι R. H. vulgo. See Elmsley at Eur. Medea 466. θύραζε Zanetti, Farreus, Rapheleng, Portus, Scaliger, Faber, Bergler, Invernizzi, Weise, Meineke, Holden, Blaydes.

70. MN. τί οὖν κ.τ.λ. This line is divided as in the text by Junta and all editors before Invernizzi, and by Thiersch, Bekker, Fritzsche, Weise, and Bergk since. Invernizzi gave the first part to Euripides, and the second to Agathon's servant, and so Bothe, Enger, Meineke, Holden, and Hall and Geldart. Blaydes leaves the first part to Mnesilochus, but transfers the second to Agathon's servant.

74. ἐμόν R. H. vulgo. ἐμὲ is suggested by Brunck, referring to Lys. 714, and Soph. Electra 957 (but cf. 1165 infra), and is read by Blaydes and Velsen.

77. ζῶν R. H. vulgo. Meineke and Holden absurdly read ζῶς.

80. ἐπεὶ τρίτη 'στὶ. Not understanding the line Nauck proposes, and Meineke (Vind. Aristoph.) approves, ἐπείπερ ἐστὶ.

83. περί μου Brunck, Bekker, recentiores. περὶ ἐμοῦ R. H. editions before Portus. περὶ 'μοῦ Portus, subsequent editions before Brunck, and Invernizzi.

86. δίκαιά γ' ἂν Grynaeus, Scaliger (in notes), Kuster, Bekker, Bothe, Fritzsche, recentiores. The reading is commonly attributed to Scaliger, but was adopted, a century before, by Grynaeus. δίκαι' ἂν R. all editions, except Grynaeus, before Kuster. Διὰ δίκαι' ἂν H. Brunck, Invernizzi, Bekker, Thiersch, Dindorf.

87. ἐκ ταύτης R. H. vulgo. Bergler proposed ἐκ τούτων, which is adopted by most subsequent editors. But Reiske proposed ἐπὶ ταύταις. Wellauer would change ἀτὰρ at the commencement of the line into ἄτης. Fritzsche reads ἐξ αὐτῆς in the sense of *forthwith*, and so Enger in the form of ἔκ γ' αὐτῆς. Bergk and one or two more retain ἐκ ταύτης.

90. ἐκκλησιάσοντ' R. vulgo. ἐκκλησιάζοντ' H.; see the Appendix on Eccl. 161.—κἂν R. H. all editions before Brunck, and Fritzsche and Hall and Geldart afterwards. But Markland (at Eur. Suppl. 364 ἃ 'ν τοκεῦσι δῷ) suggested χ' ἃ 'ν, and that (as χἂν) has been adopted by Brunck, and, save as aforesaid, all subsequent editors. It is also approved by Porson. But I agree with Fritzsche that κἂν δέῃ, *if need be, if the occasion should arise*, is more probable here than χἂν δέῃ, *what shall be required*: though, no doubt, later on, Euripides assumes

that his advocate will have to deliver a speech.

91. φανερὸν R. H. vulgo. φανερῶς Cobet, Meineke, Holden, Velsen, Hall and Geldart.

95. Ἀγάθων. The aspirate or article was added by Bentley, Brunck, recentiores.

96. ποῖός ἐστιν; ΕΥ. οὗτος Tyrwhitt, Bothe, Fritzsche, Weise, Enger, Bergk, and Hall and Geldart. ποῖός ἐστιν οὗτος ΕΥ. R. H. all other editions before Fritzsche. But Dobree proposed ποῦ 'στιν; ΕΥ. οὗτος αὐτὸς, and so Holden; and so Bergk again suggested, merely retransferring the οὗτος to Mnesilochus: Meineke reads ποῦ 'σθ'; ΕΥ. ὅπου 'στίν; οὗτος, and Blaydes and Velsen ποῦ ποτ' ἐστίν; ΕΥ. οὗτος.

99. νῦν. So, I think, we should probably read. ἂν R. H. editions before Bergler. αὖ Scaliger in notes, Bergler, recentiores, except as hereafter mentioned. This is supposed to be supported by the very similar line in Birds 226 οὔποψ μελῳδεῖν αὖ παρασκευάζεται, but there the Hoopoe had, while here Agathon has not, already sung. Thiersch reads ἅ 'ν. Bergk γὰρ, which is adopted by Velsen and Hall and Geldart. Meineke for μελῳδεῖν ἂν writes μελῳδίαν. It seems to me that νῦν is nearer the MS. reading, and also more probable in itself than γὰρ.

100. διαμινύρεται Dawes, Brunck, recentiores, except Thiersch and Meineke. διαμινυρίζεται R. H. editions before Brunck, and Thiersch. δὴ μινυρίζεται Meineke.

101. Χθονίαις. Meineke proposes, and Holden reads, τοῖν Χθονίαιν.

103. πατρίδι R. H. vulgo. πατρίᾳ Kuster (in notes), Dobree. πάτρια Meineke, Holden. πατρίδι is of course, here as elsewhere, used as an adjective. Mr. Richards (Classical Review, xvii. 10) suggests πραπίδι.—χορεύσασθε Bentley, Kuster (in notes), Dobree, Fritzsche, recentiores. χορεύσασθαι R. H. editions before Fritzsche. χορεύσατε Scaliger (in notes).—βοᾷ Kuster (in notes), Dobree, Meineke, Holden. βοάν R. H. vulgo. Kuster was really the first editor who understood the passage.

104. τίνι δὲ Reisig, Dindorf (in notes), Bergk, Blaydes, Velsen. τίνι (without δὲ) R. H. vulgo. But this and the following line seem to be in the same metre, and the δὲ might easily drop out before δαιμόνων.

105. νυν (or νῦν) R. H. vulgo. Meineke proposed, and Blaydes reads, νιν. And for εὐπίστως (R. H. vulgo) Reiske suggested and Blaydes and Velsen read εὐπείστως.

106. ἔχει Suidas (s. v. σεβίσαι), Grynaeus, Reiske, Brunck, recentiores. ἔχεις R. H. and all editions, except Grynaeus, before Brunck.

107. ὄλβιζε Bentley, Dindorf (in notes), Enger, Holden, Blaydes, Velsen, and Hall and Geldart. ὅπλιζε R. H. vulgo. ὦ κλῇζε Meineke; who in his Vind. Aristoph. remarks "Bentleius ὄλβιζε conjecit, quae etsi ingeniosa conjectura est, fortasse tamen rectius scripsi ὦ κλῇζε, mutatione fere nulla." He does not seem to observe that his conjecture, besides being supremely ridiculous in itself, goes much further from the original than Bentley's, which is undoubtedly right. See the Commentary. Bergk suggests, but does not read, ὅπαζε μοῦσα.

111. καλλίσταις ἀοιδαῖς R. H. vulgo. καλλίστας ἀοιδῆς Dobree, with great

doubt; but his suggestion is followed by Meineke, Holden, Blaydes, Hall and Geldart.

115. ἀείσατ' Zanetti, and all editors except Junta, Gelenius, and Enger. ἀείσαντ' R. Junta, Gelenius. ἄεισαν τ' H. ἄεισον Enger. I do not understand why recent editors call ἀείσατ' Kuster's conjecture. He merely followed his predecessors without remark. It seems probable that some word has been omitted at the commencement of this line, which would make it conform with the preceding, and παρθένον has been suggested.

117. ἕπομαι R. H. vulgo. Bergk suggests, but does not read, σέβομαι.

120. κρούματά τ' R. H. vulgo. κροῦμά τ' Enger.

121. ποδὶ παρ' εὔρυθμα Φρυγίῳ διανεύματα Χαρίτων Bergk (in notes) and (with ἔρρυθμα for εὔρυθμα) Enger, Meineke, Holden, and (with Φρυγίων for Φρυγίῳ) Dindorf. ποδὶ παράρυθμ' εὔρυθμα Φρυγίων διανεύματα Χαρίτων R. H. vulgo. διανεύματα was Bentley's correction, which was adopted by (besides the editors abovementioned), Brunck, Thiersch, Bothe in his second edition, and all editors since Enger, except Hall and Geldart. Fritzsche has διὰ νεύματα. For Χαρίτων Bentley (reading Φρυγίων) suggested Κουρήτων.

125. δοκίμῳ R. H. vulgo. Dindorf suggested δόκιμον which Meineke, Blaydes, Velsen, and Hall and Geldart accept. Meineke, however, preferred δοκίμων which Holden accepts.

126. φῶς...δαιμονίοις ὄμμασι R. H. vulgo. Many recent editors seek to make this a dactylic line. Enger changed φῶς into φάος, and so Meineke, Holden, Velsen, and Hall and Geldart. He also inserted τέ σου for which the other four have θεοῦ. But Bothe's suggestion δαίμονος ὄμμασιν is far simpler and better. Meineke, always very inaccurate in his references to the MSS., ascribes Bothe's suggestion to *them*. For ὄμμασι Hermann proposed στόμασι, and Bergk οἴμασι. The latter is brought into the text by Meineke and Holden. Fritzsche, as a corollary to his alteration in the next line, read τᾶς for τᾷ in this.

127. δι' αἰφνιδίου H. Junta, vulgo. διαιφνιδίου R. Gelenius, Portus, Scaliger, Faber. διαμφιδίου Fritzsche, referring to Aesch. Prom. 565. Meineke suggests δι' ἀϊδίου which Holden adopts. Some recent editors change ἡμετέρας into ἁμετέρας.

128. ὧν χάριν. H. has a line, which signifies a new speaker, before these words; and Dr. Blaydes suggests that this verse should be assigned to the actor, and that the following verse is the response of the Chorus. "Nam in praecedentibus prima persona loquitur Chorus, ἕπομαι κλῄζουσα v. 116, σέβομαι v. 123. Agatho contra secunda ὄλβιζε v. 107, ἀείσατ' v. 115." This suggestion, though Dr. Blaydes does not himself introduce it into the text, is adopted by Velsen, and seems to me extremely probable.—ἄγαλλε R. H. Scaliger, Kuster, and Bergler (in their respective notes), Brunck, recentiores. ἄλλε all editions before Brunck except Zanetti, Farreus, Rapheleng, and Bergler who have ἀλλά. —τιμᾷ is ejected or bracketed by Dindorf and several recent editors. For ἄνακτ' ἄγαλλε Φοῖβον Meineke and Holden read Φοῖβον ἄνακτ' ἄγαλλε.

After 129. ὀλολύζει ὁ γέρων. This stage

direction is rightly given by Suidas, s. v. In R. H. the article ὁ is changed into ς, ὀλολύζεις γέρων, so that it naturally became a part of the preceding speech; and it so continued till the time of Brunck, though Zanetti and Farreus write it ὀλολύζῃς | γέρων. Bentley, however, enclosed it in brackets, as in my text, for the purpose, not of deleting it as his editors in the Classical Journal suppose, but of showing that it was merely a stage-direction: a fact which was also recognized by Kuster in his notes. Brunck and subsequent editors (except Fritzsche) omit it altogether, though many of them retain the corresponding παρεπιγραφὴ after 276 infra. Fritzsche retains the first word ὀλολύζει, and asks, very sensibly, who would venture to sweep away the stage-directions from modern plays, and so increase the difficulty of understanding them? To which Enger solemnly replies that modern editors "non *docent* fabulas, sed *scribunt*;" as if Aristophanes did not also *write* his plays, and as if the additional fact that they were placed on the stage under his superintendence did not constitute an additional reason for his giving stage-directions. There seems every reason to believe that these παρεπιγραφαὶ must have been introduced, if not by the hand, at least under the direction, of Aristophanes himself.

130. πότνιαι all the printed editions except Junta, which, with R. H., has πότνια.

134. νεανίσχ' ὅστις vulgo. νεανίσχ' εἴ τις R. Junta. νεανίσκ' εἴ τις H. Grynaeus, Bothe, Thiersch. νεανίσχ' ἥτις Gelenius to Kuster both inclusive. Porson suggested νεᾶνις ἥτις which is read by Fritzsche, Enger, Bergk, Meineke, and Holden.

135. Λυκουργίας R. H. vulgo. Dobree wrote "Λυκουργείας ut Ὀρεστείας Ran." This is one of the hasty suggestions of that brilliant scholar, which a little further consideration would have led him to retract. Ὀρέστεια is properly formed from Ὀρέστης, as ἀσθένεια from ἀσθενὴς, εὐλάβεια from εὐλαβὴς, εὐσέβεια from εὐσεβὴς, ἀλήθεια from ἀληθὴς, and the like. But Λυκουργία is properly formed from Λυκοῦργος, as κακουργία from κακοῦργος, πανουργία from πανοῦργος, and the like. Yet Dobree's mistake, in defiance of all the authorities, has been introduced into the text by Bothe, Thiersch, Dindorf, Bergk, recentiores. And in a moment of weakness I allowed my Λυκουργία in the note on Frogs 1124 to be corrected into Λυκουργεία. For ἔρεσθαι (the present, rarely if ever used) Dindorf substituted the aorist ἐρέσθαι. And this is generally followed.

138. λαλεῖ R. H. vulgo. μέλει Valckenaer, Brunck.

141. τίς δ' R. H. vulgo. σύ τ' Scholiast, Enger, Meineke, Holden, Velsen. σὺ δ' Thiersch, Blaydes.

145. ἐπειδή γ' R. H. vulgo. ἐπεὶ σύ γ' Fritzsche.

146. τοῦ φθόνου μὲν τὸν ψόγον R. H. vulgo. Reiske proposed either to change ψόγον into ψόφον, or to read τὸν φθόνον μὲν τοῦ ψόγου. In the next line for παρεσχόμην (R. H. vulgo), Bergk suggested παρῃσθόμην, Meineke παρέσχετο, and Velsen παρέσχε μοι. But in neither line has the text been altered: so again, in the line which follows, Meineke for ἅμα γνώμῃ suggests ὁμόγνωμον, but does

not introduce that astonishing conjecture into the text.

149. χρὴ γὰρ R. (as corrected) H. Bentley, Porson, Invernizzi, recentiores. All editions before Scaliger read χρὴ alone (without γὰρ) contra metrum. Scaliger in his note proposed either χρὴ γὰρ or χρὴ τὸν, and χρὴ τὸν was read from Scaliger to Brunck inclusive. But as Porson observed "vox ἀνὴρ, quando juncta est alii substantivo, articulum, quod sciam, non asciscit."

150. ἃ δεῖ ποιεῖν R. H. vulgo. ἀεὶ (for ἃ ἀεὶ) ποιεῖ Meineke, Velsen.

154. ἦν Dindorf, Thiersch, Bergk, recentiores. ἂν R. H. vulgo. αὖ Fritzsche, Enger, Holden.

158. ἐστυκὼς R. H. vulgo. ἑστηκὼς Gelenius to Le Fevre (inclusive), Invernizzi, Bothe, Meineke. This innovation destroys the whole point of the interruption. Agathon had said that a poet should adapt himself to the characters he is describing. Whereupon Mnesilochus remarks (either to Agathon or to Euripides) "When you described Phaedra, did you act like a harlot?" And again, "When you describe Satyrs, let me come and describe them with you, adopting the manner in which Satyrs are represented on the stage." In Bentley's time ἑστηκὼς had possession of the text, and that great critic observed "Lege, ut in Grynaeo, ἐστυκώς. Galenus, Σατυρισμὸς, αἱ τῶν αἰδοίων ἐκτάσεις." And the author of the Etymol. Magn. derives the word Σάτυρος from σάθη, τὸ αἰδοῖον, though others derive it otherwise.

159. ἄλλως Gelenius, Portus, recentiores. ἀλλ' ὡς editions, other than Gelenius, before Portus. ἄλλ' ὡς R. H. vulgo. See the Commentary. κἀχαιὸς Meineke, Holden. χὠ Κεῖος (meaning Simonides) Fritzsche, Blaydes. ἄρχαιος was suggested by Hermann and thought probable by Enger. Velsen omits the word, marks a lacuna, and suggests καὶ πάντες.—οἵπερ . . . ἐχύμισαν. So Bentley from Suidas, s.v.v. ἐμιτρώσατο and ἐχύμισαν, and Bisetus makes the same suggestion. οἵπερ is read by Portus and all subsequent editors excepting Hall and Geldart; ἐχύμισαν by Kuster and all subsequent editors. οἱ περὶ . . . ἐχύμησαν R. H. and all editors before Portus and Kuster respectively. οἱ περὶ . . . ἐχύμισαν Hall and Geldart, possibly because they object to the use of οἵπερ for the simple definite οἱ. But this is the constant usage in Aristophanes: see for example in this very play lines 480 and 1060.

162. κ'Αλκαῖος R. H. vulgo. See the Commentary. κἀχαιὸς Meineke, Holden.

163. διεκινοῦνθ' ὧδέ πως. See the Commentary. διεκίνων 'Ιωνικῶς R. H. Junta, Grynaeus, Gelenius, Rapheleng. διεκίνουν 'Ιωνικῶς Harpocration (s. v. 'Ιωνικὸς), Suidas (s. v. ἐμιτρώσατο), Zanetti, and except as aforesaid all editors down to and including Bergler. Vales, on Harpocration ubi supra, suggested διεκινοῦντ' which both Kuster and Bergler approved, though retaining διεκίνουν in their text: Kuster, too, to assist the metre proposed to omit τε. But even so, the line remained unmetrical. "Recte quidem, si sensum loci spectes, Valesius, quo nemo fere elegantiori ingenio has literas tractavit, legebat διεκινοῦντο, *se movebant*. Quod vero dicit Kusterus, particulam τε redundare, in hoc judicium ejus desidero. Sed ne sic quidem versus sanus erit; imo, quod nec Valesius nec Kusterus viderat, misere

oneri succumbit. Verbum enim κινεῖν primam semper producit. Quo pacto quartam sedem degravat spondeus. Vide igitur an nos rem acu tetigerimus; ἐμιτροφόρουν τε καὶ διεκλῶντ' Ἰωνικῶς. Hesych. διακλῶν, θρύπτων." Toup, Emendationes in Suidam, i. 166. And in the same work ii. 6 he cites from Dionys. Halicar. περὶ τῆς τοῦ Δημοσθένους δεινότητος p. 310 ed. Hudson, τῶν ῥυθμῶν τοὺς ὑπορχηματικούς τε καὶ Ἰωνικοὺς καὶ διακλωμένους. His conjecture is adopted by Brunck and, except as hereinafter mentioned, all subsequent editors. Invernizzi writes the line ἐμιτροφόρουν τε, κᾀδεικανόωντ' Ἰωνικῶς. Thiersch, omitting τε, reads διεκναίοντ'. Fritzsche, retaining διεκλῶντ' in his text, yet disapproves of it in his note, and propounds two other conjectures, (1) διεχλίδων Ἰωνικῶς, omitting the τε; and (2) κᾀχλίδων Ἰωνικῶς, retaining the τε. He himself preferred the first form. The second is introduced into the text by Meineke and Holden: Bergk reads διέκλων. St. Chrysostom says τὸ μαλακὸν ἱμάτιον καὶ τὴν αὐστηρὰν ἐκλύει ψυχὴν, διακλᾷ καὶ διαχεῖ Hom. xxix. in Hebr. (275 B) and frequently uses διάκλασις and διακλωμένους in a similar sense. Blaydes makes eight conjectures, but does not mean any of them to be adopted.

165. ἠμπίσχετο Elmsley (at Med. 1128), Dindorf, Bothe, Enger, recentiores, except Hall and Geldart. ἠμπέσχετο R. H. vulgo.

166. κάλ' (or καλὰ) ἦν τὰ δράματα R. H. vulgo. Dindorf, apparently by an oversight, wrote τὰ δράματ' ἦν καλά, and this has been followed by several subsequent editors.

168. Φιλοκλέης and (in the following line) Ξενοκλέης Bentley, Brunck, Dindorf, and subsequent editors; unanimously, as regards the latter name; but a few of the less recent editors wrote ἆρ' ὁ Φιλοκλῆς in the former line. Φιλοκλῆς and Ξενοκλῆς R. H. and all editors before Brunck. In 168 R. has ὦ for the article ὁ. Line 169 was originally omitted in R., but was inserted by a second corrector after line 170. ὁ δ' αὖ R. and all editors before Brunck. δ' αὖ (without the article) H. Brunck changed this to ὁ δὲ Ξενοκλέης, and he has been followed by subsequent editors except Hall and Geldart.

171. γάρ τοι R. H. vulgo. τοίνυν Blaydes and Velsen, which is certainly what we should have expected.

173. βαΰζων] R. H. vulgo. "Ineptissime, ut mihi quidem videtur, poeta Euripidem ad simplicissimam Mnesilochi interrogationem πῶς πρὸς τῶν θεῶν; respondentem fecit παῦσαι βαΰζων. Scribendum suspicor παῦσαι βασανίζων." Meineke. So that Meineke actually supposed the interruption of Euripides to have special reference to the latest question of Mnesilochus: and did not perceive that the poet, to whom the matter is one of life and death, is tired out with the unending garrulity of Mnesilochus, and breaks in with the interruption *Do stop that yapping*, without the slightest reference to the words just uttered.

178. οἷός τε Zanetti and all editions except Junta. οἷόν τε R. H. Junta.

179. καινῇ Bisetus, Bentley, Portus, recentiores, except Invernizzi, who with R. H. and the editions before Portus reads κοινῇ.

185. δοκῶν R. H. vulgo. δοκεῖν Gele-

nius, and Portus to Bothe's second edition, inclusive.

186. σαφῶς (connected with σώσεις) R. H. vulgo, *you will save me beyond a doubt.* σοφῶς (connected with ὑπεραποκρίνῃ) Bentley, Dobree, Fritzsche.

189. γιγνώσκομαι Brunck, Bekker, recentiores. γινώσκομαι R. H. editions before Brunck.

196. καὶ γὰρ ἂν μαινοίμεθ' ἄν Suidas (s.v. ὑφέξειν), Brunck, Porson, recentiores. καὶ γὰρ μαινοίμεθ' ἂν R. and all editions before Brunck, though Scaliger suggested καὶ γὰρ αὖ, Reisig κάρτα γὰρ, Hermann καὶ γὰρ οὖν, and Kuster καὶ γὰρ ἂν, rightly, but omitting the final ἄν, which is also omitted by Fritzsche and Blaydes. H. has καὶ γὰρ μενοίμεθ' ἄν, with an erasure of two letters between γὰρ and μενοίμεθ'.

198. τεχνάσμασιν R. and (except that it omits the fist σ) H. Suidas s.v., Kuster, Brunck, recentiores. στενάσμασιν Junta, Gelenius, Rapheleng. στενάγμασιν all the other editions before Brunck.

204. νυκτερείσια R. H. vulgo. Passow thought that Aristophanes is alluding to the word ἐρείδω, and so Fritzsche. νυκτερήσια (from a hesitating suggestion of Dobree) Bothe, Enger, Meineke.

206. νὴ Δία R. H. vulgo. μὰ Δία Fritzsche.—βινεῖσθαι R. H. Gelenius, recentiores. κινεῖσθαι editions before Gelenius.

208. γε σύ R. H. vulgo. σύ γε Hermann, Meineke, Holden.

209. τρισκακοδαίμων H. Brunck, recentiores, except Fritzsche. τρισκακοδαίμον R. and the earliest editions, and so (or τρισκακόδαιμον) all editions before Brunck, and Fritzsche afterwards.—ἀπόλωλ' [for ἀπόλωλε] Εὐριπίδης R. H. vulgo; giving this line to Euripides, and the next to Mnesilochus. ἀπόλωλ' [for ἀπόλωλα] ΜΝ. Εὐριπίδη Elmsley (at Ach. 475), Thiersch, Dindorf, and Bergk to Velsen inclusive.

216. εἴ σοι all printed editions except Blaydes. εἴσω R. H. ὅ,τι σοι Elmsley (at Ach. 338). ἅ σοι Dobree (but he preferred ἂν σοι δοκῇ), Blaydes.

217. διδόναι γ' ἐμαυτὸν Bentley and (in their notes) Scaliger, Kuster, and Bergler. So Brunck originally, though he afterwards went over to Dawes's correction; and so Invernizzi, Bekker, Thiersch, and Weise. And this comes nearest to the unmetrical reading of R. H., διδόναι γ' αὐτὸν, which was read in all editions before Brunck, except that Zanetti and Farreus make matters worse by omitting αὐτὸν altogether. Dindorf, indeed, says that ἐμαυτὸν was the original reading of H., but Velsen does not confirm this. Dawes proposed 'πιδοῦναι 'μαυτὸν, and this was, on second thoughts, accepted by Brunck, and is read by Meineke, Holden, Velsen, and Hall and Geldart. 'πιδιδόναι γ' αὐτὸν Toup, Enger. μηδὲ διδόναι γ' αὐτὸν Bothe. 'πιδιδόναι 'μαυτὸν Dindorf, Bergk, Blaydes. διδόναι σοί γ' αὐτὸν Fritzsche. The choice seems to lie between the emendations of Bentley and Dawes: and that of Dawes is furthest from the MS. reading, nor does the use of the compound ἐπιδίδωμι by Euripides in vv. 213 and 249 necessitate its use by Mnesilochus in the present passage. At the commencement of the line, Mr. Richards (Classical Review, xvii. 10) would change ἢ into ἦ.

218. μέντοι R. vulgo. μὲν δὴ H.

219. ἡμῖν ξυρόν R. H. vulgo. ξυρὸν ἧμιν Bothe, Fritzsche.

220. ξυροδόκης all printed editions. ξυροδίκης R. H.

222. ὤμοι (or ᾤμοι) R. H. vulgo. οἴμοι Dindorf, who is followed by Meineke, Holden, Blaydes, and Velsen.

223. ἀτταταῖ ἰατταταῖ Scaliger, Faber, Bothe, Dindorf, recentiores. ἀττατὰ ἀτταταί R. H. and so (or ἄτταται ἄτταται) the other editions before Brunck. ἀτταταὶ ἀταττατταί Brunck and Bekker. ἀττατὰ ἰατταταί Invernizzi.

225. Δήμητρά γ' R. H. Kuster, Bergler, Brunck, Bekker, Weise, and Hall and Geldart. This, of course, is against Porson's rule, "Post jusjurandum, qualia sunt νὴ Δία, νὴ τὸν Ἀπόλλω, et cetera hujusmodi, nunquam sequitur particula ΓΕ nisi alio vocabulo interposito," and he therefore in the present line would read Δήμητρ' ἔτ', comparing Wasps 1442, Clouds 814, Plutus 64. He thought that the γε in this line arose "ex Kusteri interpolatione," and was not aware that it is given in both the MSS., but I do not suppose that, had he been so aware, he would have dealt with it differently. See the first of the "Observationes variae" in his Adversaria, and his note on the present line. But Porson's rule, though undoubtedly embodying the general usage, is certainly not without exceptions (see Neil's note on Knights 698 and his Appendix I to that play); and I think that the present line is an exception, and that Mnesilochus uses the particle to emphasize the fact that he is swearing by the Thesmophorian deity. Porson's emendation is, however, accepted by Dindorf, Enger, and all subsequent editors down to and including Velsen. All editors before Kuster, and Invernizzi afterwards, have Δήμητρα without the γε. Scaliger suggests, and Fritzsche reads, Δημήτερ'. Bothe has Δήμητραν.—ἐνταυθοῖ R. H. vulgo. ἐνταυθὶ Dindorf, Enger, Meineke, Holden, Blaydes, and Velsen. For Δήμητρά γ' ἐνταυθοῖ Thiersch reads Δήμητρ' ἐγὼνταυθὶ.

230. ἀτρέμα σαυτὸν R. H. vulgo. "Qu. ἀτρέμας αὐτοῦ?" Dobree; and this suggestion is followed by Meineke and Holden.

231. μῦ μῦ R. H. vulgo. μυμῦ is introduced by Bothe and Dindorf, and followed by several subsequent editors. In the MSS. and in the editions of Junta, Gelenius, Portus, and Kuster, the last three words of this line form the commencement of the speech of Mnesilochus, but they obviously belong to Euripides, to whom they are continued by Zanetti and all other editors.

232. αὖ R. H. vulgo. ἂν Bothe. οὖν Velsen. Herwerden suggests εἰ and Blaydes ὤν.

233. φανεῖ R. H. vulgo. φαίνει Dobree, Meineke, Holden, Blaydes, and Velsen. But the future is clearly right, following στρατεύσομαι in the previous line.

234. θεᾶσθαι σαυτόν; Porson, Bothe, Thiersch, Dindorf, Enger, recentiores. θεάσασθαι σεαυτόν; R. H. editions before Bergler, and Invernizzi afterwards. θεάσασθαι σαυτόν; Bergler, Brunck, Bekker, and Weise. θεάσασθ' αὐτόν; Fritzsche.

235. Κλεισθένην R. H. vulgo. Κλεισθένη Dindorf, Thiersch, Meineke, recentiores. But here the form Κλεισθένην seems purposely employed, as leaving the sex uncertain.

242. τόν γε πρωκτὸν τῆς φλογός Scaliger (in notes), Kuster, recentiores, except as

presently mentioned. The words τόν γε are not found in R. H. or in any edition before Kuster. Bentley wrote "lege πρωκτὸν αὐτόν; at in margine Scal. τόν γε πρωκτόν." Enger suggested, prosaically, πρὶν πρωκτὸν ἀντιλαμβάνεσθαι τῆς φλογός; whilst Dindorf conjectured τοῦ γε πρωκτοῦ τὴν φλόγα, which Blaydes adopts. Thiersch, strangely enough, reads τὴν φλόγα μου τῆς οἰκίας. Bergk marks a lacuna for τόν γε: Enger, Meineke, Blaydes, Velsen, and Hall and Geldart either bracket, omit, or obelize the line.

245. φῦ Dindorf, Meineke, Blaydes, Velsen, and Hall and Geldart; referring to Lys. 295, 305. φεῦ R. H. vulgo.

246. γεγένημαι Eustathius on Iliad xxiii. 525, Suidas, s.v. τράμις, Farreus, and some of the older editions, Kuster, recentiores. γεγέννημαι R. H. and the other editions before Kuster.—πάντα τὰ R. vulgo. πάντα (without τὰ) H.

247. σπογγιεῖ R. H. vulgo. But here, as in Wasps 600 and Frogs 482, recent editors prefer to write it σφογγιεῖ.

248. οἰμώξεταρ' Dindorf, Thiersch, Fritzsche, Bergk, Velsen, Blaydes, Hall and Geldart. οἰμώζετ' ἄρ' R. H. Junta, Grynaeus, Invernizzi. οἰμώξετ' ἄρ' Zanetti, Farreus, Gelenius, and all subsequent editors before Brunck, and Bothe afterwards. οἰμώξετ' ἆρ' Brunck, Bekker, Weise. οἰμώξεται τἄρ' Reisig, Hermann, Enger, Meineke. Kuster suggested either οἰμώξετ' ἄρα τις or οἰμώξεταί γ' ἄρ'.—εἴ τις τὸν Brunck, Porson, recentiores, except as hereafter mentioned. εἰ τὸν all the editions before Brunck, unmetrically, and (the metre having been rectified in the first part of the line) Enger and Meineke afterwards. Scaliger observed "τόν γ' ἐμόν, alii: quidam πρωκτόν τις πλυνεῖ." τόν γ' ἐμὸν was also suggested by Reiske and Bentley, and is adopted by Bothe and Thiersch.

250. τουτῳὶ R. and all editions before Portus; and Bekker and all subsequent editions, except Fritzsche who reads τουτογὶ. τουτοὶ H. Portus, and all editions between Portus and Bekker, though Bergler intended to read τουτῳὶ.

258. κεφαλὴ περίθετος H. Portus, recentiores, except Holden and Velsen. κεφαλῆ περίθετος R. κεφαλῇ περίθετος all editions before Portus. Meineke suggests, and Holden and Velsen read, κεφαλῇ περίθετον.

260. ἆρ' ἁρμόσει Kuster, recentiores. And so all MSS. and edd. read three lines below. ἠραρμόσηι R. ἦρ' ἁρμόση H. ἦρ' ἁρμόσει Zanetti, Farreus, Rapheleng, Fritzsche. ἠρ' (or ἦρ') ἁρμόσῃ the other editions before Kuster.

261. ἔγκυκλον. ΑΓ. τουτὶ λάβ' Bentley, Kuster (in notes), Brunck, recentiores, except as after mentioned. ἔγκυκλον. τουτὶ λάμβαν' R. H. editions before Brunck. ἔγκυκλόν τι. λάμβαν' Reisig, Fritzsche, Enger, Meineke, Holden, Blaydes, Velsen. But Bentley's way of getting rid of the superfluous syllable seems far better. Bergk reads ἔγκυκλον ποῦ; λάμβαν'.

263. γοῦν (or γ' οὖν) H. and (as corrected) R. Brunck, recentiores, except Invernizzi. γ' οὐ R. (originally) and all editions before Brunck; and Invernizzi afterwards.

264. γίγνωσκ' Brunck, recentiores, except Invernizzi. γίνωσκ' R. H. all editions before Brunck; and Invernizzi afterwards.

266. ἀνὴρ. The aspirate was added by Fritzsche.

267. τό γ' εἶδος Kuster, recentiores. τὸ δ' εἶδος H. τόδ' εἶδος R. edd. before Kuster.

270. συσσώσειν R. vulgo. συσσώζειν H.

273. Ἱπποκράτους. All the printed editions, except Junta, Grynaeus, and Fritzsche. Ὑποκράτους R. H. Junta, Grynaeus. Ὑοκράτους Fritzsche. Fritzsche's conjecture is probable enough; and Bergk would obtain the same jest by changing ξυνοικίαν into συοικίαν. For τὴν Enger reads τῶν.

After 276. ὀλολύζουσι· τὸ ἱερὸν ὠθεῖται Fritzsche. ὀλολύζουσί τε· ἱερὸν ὠθεῖται R. H. Junta, Grynaeus, Gelenius, Invernizzi. And so, with γε for τε, Zanetti, Farreus, Rapheleng. γυναῖκες is substituted for γε by Portus to Weise inclusive, except as herein appears. Bothe reads ὀλολύζουσι γυναῖκες· τὸ ἱερὸν ὠθεῖται. The stage-direction is altogether omitted by Thiersch, Dindorf, Enger, recentiores. See "after 129" supra.

277. ἔκσπευδε R. H. vulgo. καὶ σπεῦδε Meineke, after a conjecture of Bergk, who supposed that a preceding line had dropped out. σὺ σπεῦδε Velsen.

278. Θεσμοφορίῳ R. H. vulgo. Scaliger suggested Θεσμοφορείῳ, which is read by Meineke, recentiores. But the form which is found in the MSS., both here and in 880 infra, and in the Scholium, seems sufficiently authenticated by inscriptions 103 and 3562 in the Corpus Inscriptionum Graecarum.

281. ἀνέρχεθ' ὑπὸ R. H. vulgo. Velsen reads ἀνέρχεται after a conjecture of Reiske, who wished to find a genitive for τὸ χρῆμα. But, as Enger remarks (and the remark applies to many passages besides the present), "locus non emendari sed intelligi debet."

283. δεῦρο καὶ πάλιν Bentley, Brunck, recentiores. δεῦρο πάλιν R. H. edd. before Brunck. δεῦρο τὸ πάλιν Porson; Bp. Monk at Eur. Hipp. 182.

284. κάθελε R. H. vulgo. κατάθου Herwerden, Meineke, Holden, Blaydes, and Velsen. But the jingle is quite in the manner of Aristophanes, and is very suitable to the assumed character of Mnesilochus. If, indeed, Thratta were herself carrying the πόπανα, we should expect the middle; and Bergk therefore suggests καθελοῦ; but here everything is unreal: and we do not know from what imaginary place the imaginary Thratta is to take down the imaginary cist.

285. τὸ πόπανον ὡς Bentley, Hermann. τὸ πόπανον ὅπως R. H. vulgo. ὅπως may well have been a corruption of -ον ὡς. "Versus multo facilius restitui potest, si τὸ ante πόπανον omittitur," says Wellauer, De Thesm. Diss. p. 37, note. And this is done by Bothe, Weise, and Enger. Porson in his Adversaria (on Eur. Suppl. 901) suggested τὰ πόπαν' ὅπως; but afterwards in his Aristophanica he is said by Dobree to have preferred τὸ πόπανον ἵνα. The former suggestion is adopted by Fritzsche, Bergk, Meineke, and Holden; the latter by Blaydes and Velsen. For ταῖν θεαῖν, both here and in 948, 1151 infra, and Wasps 378, Cobet would write τοῖν θεοῖν, and Meineke, Holden, Blaydes, Velsen, and Hall and Geldart so write it. It is true that the Twain Goddesses are in adjurations uniformly styled τὼ θεώ, but in other cases the usage was

by no means uniform. The Scholiast on 566 infra says, τὼ θεώ· οὐκέτι δὲ τοῖν θεοῖν ἀλλὰ ταῖν θεαῖν.

289. τὴν θυγατέρα H. and (as corrected) R. vulgo. τὴν θυγατέραν R. originally. τὸν θυγατέρος is proposed by Scaliger, Kuster, and Bergler in their notes, and adopted by Brunck, Invernizzi, Bekker, and Weise. Meineke's wanton alteration of the words into τοῦ θυγατρίου is followed by Velsen and by Hall and Geldart.—Χοιρίον Fritzsche, Enger, and the Scholiast obviously so read. χοῖρον R. H. vulgo.

290. ἄλλως τ' R. H. vulgo. ἄλλως δ' Hermann, and this is adopted by Bothe and several recent editors. Junta and Grynaeus present the latter part of the line in a very peculiar way, viz. ἄλλως τῇ λίθι οὐκ ἀβελτέρου.

291. Ποσθάληκον Fritzsche. πρὸς θάληκον R. H. vulgo. Bisetus, Scaliger, Kuster, and Bergler in their notes propose, and Brunck, Bekker, and Weise read πρὸς φάλητα. πρὸς φαλλικὸν Zanetti, Farreus, Invernizzi: the last-named considering it, wrongly, the reading of R. Kuster suggested πρὸς θύλακόν τε. Thiersch reads πρὸς τὸ πρόσθε and suggests πρὸς Θαλῆν τὸν, while Bothe reads πρὸς τὸ ληκᾶν. Notwithstanding the explanation of the Scholiast, τὸν παιδαρίσκον· ἴσως δὲ παρὰ τὴν πόσθην αὐτὸ συνέθηκεν, it does not seem to have occurred to any editor before Dindorf that this line is a prayer for the welfare of an imaginary *boy*. He read ποσθαλίσκον, not as a proper name but as a comic equivalent to παιδαρίσκον, and is followed by Enger, Meineke, recentiores. But this would require the article, as θυγατέρα above: and Ποσθάληκον, as a proper name, both accounts for the reading of the MSS. and answers rightly to the daughter's name Χοιρίον.

294. δούλοις γὰρ. Meineke would omit this line, and it is bracketed by Velsen and Hall and Geldart.

297. ταῖν Θεσμοφόροιν R. H. vulgo. τοῖν Θεσμοφόροιν Meineke, recentiores. See on 285 supra.

299. Πλούτῳ R. H. vulgo. Πλούτωνι Velsen.

300. τῇ Γῇ R. H. vulgo. The words are omitted by Dobree, Bothe, Enger, Holden, and Velsen, and bracketed by Fritzsche, Bergk, and Blaydes. Reiske omits the τῇ.

301. Χάρισιν R. H. vulgo. ταῖς Χάρισιν Meineke, Holden, Blaydes, and Velsen.

304. πόλει τῇ R. H. vulgo. τῇ πόλει τῇ Meineke, Holden.

306. τὴν δρῶσαν καὶ τὴν Grynaeus, Dindorf, Bergk. And according to Bekker, R., as corrected, so reads. The καὶ is omitted in the original R. and in H., and in all editions except Grynaeus before Dindorf. But at Reiske's suggestion, Brunck added the enclitic τ' to the second τὴν, and this is followed by most of the subsequent editors except as herein mentioned. Helwig for δρῶσαν proposed ὁρῶσαν, and this strange conjecture is approved by Meineke (Vind. Ar.) and introduced into the text by Holden and Velsen. Bothe and Velsen omit the words καὶ τὴν ἀγορεύουσαν.

307. τῶν Ἀθηναίων R. H. vulgo. τὸν Ἀθηναίων Dindorf, Bergk, recentiores. Bothe, Blaydes, and Velsen omit or bracket the words τῶν Ἀθηναίων καὶ.

310. εὔχεσθε R. vulgo. εὔχεσθαι H.—ὑμῖν R. vulgo. ἡμῖν H. Bothe, Thiersch. —τἀγαθά R. H. vulgo. Dindorf sug-

gested πολλὰ κἀγαθά, which Velsen adopts. Meineke and Holden read πάντ' ἀγαθά, a probable alteration.

311. ἰὴ παιὼν (twice) R. Dindorf, Bergk, and subsequent editors down to, and including, Velsen; (thrice) H. vulgo.

312. δεχόμεθα and (in the following verse) λιτόμεθα Hermann, Dindorf, Enger, Meineke, recentiores. δεχόμεσθα and λιτόμεσθα R. H. vulgo. But in the present line εὐχόμεσθα is read for δεχόμεσθα by Zanetti, Farreus, Bergler, Brunck, and Weise.

313. ταῖσδ' ἐπ' εὐχαῖς H. vulgo. ταῖσδ' ἐπευχαῖς R. and so infra 327.

316. ὃς H. and (as corrected) R. vulgo. ὡς R. originally, and so Junta.

317. παγκρατὲς Scaliger (in notes), Kuster, recentiores, except as below. And so all MSS. and editions infra 368. παμκρατες R., πάνκρατες H., both of course mere errors for παγκρατές. πάγκρατε all editions before Portus. παγκρατὴς Portus, and all subsequent editors before Kuster; and Invernizzi, Weise, Bergk, Meineke, and Holden afterwards.

318. ἔχουσα Dobree "ut 1140 (unde Πολιοῦχος)," Fritzsche. οἰκοῦσα R. H. vulgo. ἔχουσα, besides being more rhythmical, seems more natural after the Δῆλον ὃς ἔχεις two lines above.

320. θηροφόνη Hermann, Bothe, Dindorf, Bergk, recentiores. θηροφόνε R. H. vulgo. Meineke, Holden, and Velsen omit παῖ.

325. εἰναλίου Bothe, Dindorf, Blaydes, Hall and Geldart. ἐναλίου R. H. all editions before Gelenius, and Enger afterwards. ἐνάλιοι Gelenius and all subsequent editions (except Brunck) before Enger. εἰνάλιοι Brunck, Bergk, Meineke, Holden, Velsen.

328. ἰαχήσειεν R. Grynaeus, Thiersch, Dindorf, Fritzsche, Enger, Meineke, Holden, Velsen, and Hall and Geldart. ἰσχύσειεν H. Zanetti, Farreus. ἰσχήσειεν Junta. ἠχήσειεν Gelenius and subsequent editions before Thiersch. ἀχήσειεν Bergk, Blaydes.

329. Ἀθηνῶν Reisig, Dindorf, Enger, Blaydes, Velsen. Ἀθηναίων R. H. vulgo. Ἀθηνέων Bergk.

331. The words τοῖς θεοῖσι are omitted by Zanetti, whilst Grynaeus for θεοῖσι τοῖς has simply θεοῖς.

332. Ὀλυμπίαισι and (in the next line) Πυθίαισι R. vulgo. Ὀλυμπίασι and Πυθίασι H. Meineke (Vind. Aristoph.) proposes, and Holden adopts, Ὀλυμπίῃσι, Πυθίῃσι, and (in 334) Δηλίῃσι. And Herwerden would in each case change the preceding ταῖς or ταῖσι into τῇσιν or τῇσι.

334. τοῖς τ' ἄλλοις Grynaeus, Brunck, recentiores, except Invernizzi. The reading is sometimes attributed to Scaliger, but wrongly. καὶ τοῖς ἄλλοις R. H. and the other editions.

337. Μήδοις τ' Scaliger (in notes), Kuster, recentiores, except Invernizzi. Μήδοις (without any copula) R. H. editions before Kuster, and Invernizzi. Blaydes, with some probability, suggests but does not read ἢ Μήδοις.

340. κατεῖπεν Bentley, Elmsley (at Ach. 178), Bothe, Enger, Meineke, recentiores. κατεῖπέν τις R. H. editions (except Grynaeus) before Brunck. κατεῖπέ τις Grynaeus, Scaliger (in notes), Brunck, and subsequent editors, except those mentioned above.

341. ἐνετρύλλισεν R. H. vulgo. ἐνεθρύλλησεν Zanetti, Farreus, Rapheleng. ἐνεθρύλλισεν Portus to Invernizzi inclu-

sive, and Bothe and Weise. ἐνετρύλισεν Dindorf, Enger, Bergk, Meineke, Velsen. ἐνεθρύλισεν Blaydes.

342. πεμπομένη τις R. H. vulgo. πεμπομένη τὰς Meineke, Holden.

344. ποτε R. H. vulgo. τότε Hamaker, Meineke.

346. ἑταίρα R. H. vulgo. The Scholiast mentions another reading ἑταίρᾳ, which he explains as meaning "receives gifts from a courtesan for handing over a lover to her," and Fritzsche adopts this reading. John Seager would read ἑταίρας, *And treacherously entertains a friend's lover.*

347. κεἴ τις R. H. vulgo. Meineke suggests, and Blaydes reads, ἢ εἴ τις.

350. ὑμῖν R. vulgo. ἡμῖν H. Zanetti, Blaydes.

351. κἀγαθά R. H. vulgo. τἀγαθά Zanetti, Farreus, Rapheleng, Kuster, Bergler. But see the terms of the psephism of Demophantus set out in the Commentary on 331.

352–4. ξυνευχόμεσθα . . . γενέσθαι. The first three lines of this Chorus are supposed to be antistrophical to the first three lines of the preceding Chorus, the remainders of the two Choruses diverging into very different metrical systems. This does not seem sufficiently probable to justify any serious alteration of the language of either, though where, as in the first word of the present line, a very slight and immaterial change will suffice to bring the two into harmony, it seems right to adopt it. ξυνευχόμεσθα Bothe, Thiersch, Dindorf, recentiores. ξυνευχόμεθα R. H. vulgo. In the third line (τάδ' εὔγματα γενέσθαι R. H. vulgo) it is thought that the fourth syllable should be long, or doubled into two short syllables, to make the systems correspond, but no probable alteration has been suggested. Dindorf reads εὔγματ' ἐκγενέσθαι and is followed by Bergk and Blaydes: Fritzsche reads εὔγματ' αὖ γενέσθαι. Meineke (V. A.) proposes τάδε γ' εὔγματα, which does not meet the difficulty, but is adopted by Holden. Velsen reads ἅπαντα τάδε γενέσθαι.

353. τέλεά τε δήμῳ R. all editions before Brunck, and Invernizzi and Fritzsche afterwards. For τε H. has δὲ, and so Brunck and the other subsequent editions. But it is the δὲ in the fourth line which answers to the μὲν in the first. Fritzsche refers to Peace 162, 163; Lys. 262, 263.

355. ὅσαις R. vulgo. ὅσαι H. Junta, Rapheleng. ὅσα Scaliger (in notes), ὅσ' ἂν προσήκῃ Meineke (in V. A.), Holden. But Meineke's conjecture is founded on the erroneous notion that ὅσαις is merely the "conjectura nescio cujus," and that both MSS. read ὅσαι.

356. λεγούσαις R. H. vulgo. λεγούσας Dindorf, Meineke, Holden, Blaydes, and Velsen.

357. ἐξαπατῶσιν Hermann, Dindorf, recentiores. ἐξαπατῶσι editions before Dindorf.

360. οὕνεκ' Bentley, Dindorf, and most recent editors. R. H. and the editions before Dindorf had ἕνεκ'. Bentley said "Lege εἵνεκ' vel οὕνεκ', ut 366," and οὕνεκ' has been read since Dindorf's time, except by a few editors who prefer everywhere to read εἵνεκ'.

364. τοῖς ἡμετέροις R. H. vulgo. The τοῖς is omitted from Gelenius to Brunck inclusive.—λέγουσ' Suidas (s.v. ἀπόρρητα), Bentley, Bothe, and all recent editors.

λέγουσιν R. H. and all editions before Bothe's first edition.

365, 366. γῇ κερδῶν Velsen, Hall and Geldart. τῆς χώρας MSS. vulgo. This made no sense. Brunck omitted οὕνεκα, and so made the lines intelligible, but at the expense of the metre. Weise follows Brunck. Bothe went further, and omitted the three words οὕνεκ' ἐπὶ βλάβῃ. Fritzsche for χώρας read ὥρας. Meanwhile Reiske proposed to read κερδῶν, as six lines above. It seems to me very probable that the words κερδῶν οὕνεκα ἐπὶ βλάβῃ are a formula used in the Ἀρὰ, and are repeated here, and I have therefore, with Velsen and Hall and Geldart, adopted Reiske's suggestion as to line 366. Reiske, however, threw back χώρας into line 365, so making that line unmetrical; and I have therefore, again with Hall and Geldart, adopted, though with some hesitation, Velsen's conjecture γῇ. Meineke's lamentable suggestion ἢ μοιχοὺς ἀπάγουσι γῆς only shows, as indeed many of his conjectures show, how incapable a really eminent scholar may be of entering into the true spirit of Aristophanic humour.

367. ἀσεβοῦσί τε τοὺς θεοὺς. See the Commentary. Hitherto this and the following line have been read (in a mutilated form) as one line only: ἀσεβοῦσιν ἀδικοῦσίν τε τὴν (πόλιν commencing the next line) R. H. all editions before Thiersch; and Weise, Meineke, Blaydes, and Hall and Geldart afterwards. ἀσεβοῦσ' ἀδικοῦσί τε τὴν πόλιν Hermann, Thiersch, Dindorf, Enger, Bergk, and Velsen. ἀσεβοῦσιν ἀδικοῦσί τε τὴν πόλιν Holden. ἀσεβοῦσί τε τὴν πόλιν Bothe. ἀσεβοῦσ' ἀδικοῦσί τε τὴν πόλιν, ἀλλ' (an anapaestic dimeter) Fritzsche. Reisig saw what was required, and wrote, "Intercidit θεοὺς post ἀσεβοῦσι," but he did not attempt to amend the line. Blaydes suggests ἀσεβεῖς ἀδικοῦσι τὴν πόλιν.

368. ἀλλ' ὦ παγκρατὲς [εὐμενὲς]. I have added εὐμενὲς in brackets. See the Commentary. It does not seem to have been observed that this is part of a glyconic line, the remainder of which, probably another epithet of Zeus, has dropped out.

373. ἄκουε πᾶς R. H. vulgo. Fritzsche, in the Addenda to his edition (p. 635), suggests ἄκουε πᾶσ', which is adopted by Enger, Holden, Blaydes, and Velsen.—τάδε R. H. vulgo. ταδὶ Meineke, Holden, and Blaydes.

374. ἐγραμμάτευεν R. vulgo. ἐγραμμάτευσεν H.

376. ᾗ μάλισθ' ἡμῖν σχολὴ R. H. Brunck, recentiores. ἣν ἅλισθ' ἡμῖν σχολὴ (variously accented) edd. before Portus. ἢ ἅλις ἐσθ' ἡμῖν σχολῇ Portus. And so (with σχολῆς for σχολῇ) Scaliger and Faber; and (with σχολὴ) Kuster and Bergler. Bentley proposed ἣν ἁλισθῶμεν σχολῇ: and Dawes (on Frogs 3) εἴ γ' ἅλις ἐσθ' ἡμῖν σχολή.

383. ΓΥΝΗ. A. vulgo. καλλιλεξία γυνὴ H. and (by a second correction) R. And so the Scholiast.

386. ὑμᾶς R. H. vulgo. ἡμᾶς Grynaeus, Meineke, recentiores. See the Commentary.

389. ἡμᾶς R. H. vulgo. Brunck suggests, and Blaydes reads, ἡμῖν.

390. ποῦ R. H. vulgo. πόσα Meineke, Holden. τί Velsen.—ἐμβραχὺ (or ἔμβραχυ) Suidas (s.v. οἰνοπίπας), Scholiast on Plato (Theages, chap. 9), Bentley,

Kuster, recentiores. ἐνβραχὺ R. ἐν βραχὺ H. Junta, Gelenius, and the subsequent editions before Kuster. ἐν βραχεῖ Zanetti, Farreus, Grynaeus.

391. τραγῳδοὶ καὶ R. H. vulgo. τραγῳδικοὶ Scholiast on Plato (ubi supr.), Bp. Blomf. (Preface to Persae xvii), Bothe, Enger, Meineke, Velsen.

392. μυχοτρόπους R. H. and all editions before Enger, except as hereinafter mentioned. μοιχοτρόπους Suidas (s.v. οἰνοπίπας), Zanetti, Farreus, Brunck, Bothe, Fritzsche, Enger, recentiores. The MS. reading is far preferable. We are supposed to be listening to the language of Euripides, to whom such a word as μοιχοτρόπους would have been abhorrent; and besides it would have practically the same meaning as ἀνδρεραστρίας, which immediately follows it.

393. οἰνοπότιδας R. H. vulgo. οἰνοπίπας Suidas (s.v.), Brunck, Bothe, Thiersch, Fritzsche, Enger. οἰνοπίπους Bergk.

394. ἀνδράσιν. The final ν was added by Kuster. It is omitted in the MSS. and earlier editions.

398. ὥσπερ καὶ R. H. vulgo. Cf. Eccl. 221–228. ὧνπερ is suggested for ὥσπερ by Kuster, and is read by Fritzsche, Meineke, and Velsen; the last-named changing also καὶ into ἦν.

400. ἐάν τις νῦν πλέκῃ. I have added the νῦν. ἐάν τις πλέκῃ (a syllable short) R. H. and all editions before Brunck. Kuster suggested ἐάν γέ τις πλέκῃ, which is read by Brunck and all subsequent editors before Meineke, except Thiersch (who has ἐάν τινί τις), Fritzsche (who has ἐάν τέ τις), and Enger (who marks a lacuna). Other modes of supplying the missing syllable have been: ἐάνπερ τις Meineke, Hall and Geldart; ἐάν τις καὶ Dobree, Holden; ἐάν τίς τῳ Blaydes, after another suggestion of Dobree; ἐὰν ἕνα τις Schneider, Velsen; while Bentley proposed ἐάν τίς που, and Bergk ἐὰν πλέκῃ νέα.

403. ἀνήρ. Here the aspirate, or article, was added by Brunck; in ἀδελφὸς two lines below by Scaliger and Bentley; and in ἄνδρες (infra 409) by Dindorf.

411. γέρων and (in the following line) θέλει R. H. vulgo. ἔτι and ἐθέλει Bachmann. Both alterations are adopted by Velsen; and the last by Hall and Geldart also.

414. τοῦτον R. H. Tyrwhitt, Brunck, recentiores. τοῦτο editions before Brunck.

415. ἐπιβάλλουσιν R. H. vulgo. ἐμβάλλουσιν Brunck, Bothe.

417. μοιχοῖς H. Zanetti, Farreus, Gelenius, recentiores. μυχοῖς R. Junta, Grynaeus.

419. ταμιεῦσαι καὶ Reiske, Fritzsche, Enger, Meineke, Holden, Velsen, and Hall and Geldart. ταμιεύεσθαι R. H. vulgo. Kuster suggested αὐταῖσι ταμιεῖον, and Brunck so reads; whilst Blaydes adopts Dobree's suggestion, ταμιευούσαις, and reads αὐταῖς ταμιευούσαις προαιρούσαις λαθεῖν, a line which could not have proceeded from Aristophanes. — λαβεῖν R. H. vulgo. λαθεῖν Scaliger (in notes), Dobree, Bothe, Meineke, Holden, Blaydes, Velsen, and Hall and Geldart. But the question here is not one of secrecy or detection: it is a question of their ability or inability to take the things. Their grievance is not that they cannot take them without detection, but that they cannot take them at all.

420. ἄλφιτον ἔλαιον R. H. vulgo; and so the Scholiast, who notes ἑνικῶς τὸ ἄλφιτον. Nevertheless Meineke suggests, and Blaydes reads, ἔλαιον, ἄλφιτ'.

424. οὐκ ἦν. So I think we should read. οὖν ἦν R. H. vulgo. Bentley said, "Lege ἀνθυποῖξαι vel Προτοῦ μὲν οὐκ ἄλλ' ἦν." But the change which I have made is certainly simpler, and (I think) more satisfactory.

428. τούτῳ R. H. Bentley, Brunck, recentiores. τοῦτο all editions before Kuster. τοῦτό γε Kuster, Bergler. τουτὶ Scaliger (in notes).

430. τῷ τέχνῃ R. H. Bergler, recentiores. τῇ τέχνῃ editions before Bergler. τοι τέχνῃ Scaliger (in notes).

431. ἐγὼ φανερῶς λέγω R. H. vulgo. ἔχω φανερῶς λέγειν Velsen.

433. οὔποτε Thiersch. οὔπω τε R. (originally). οὐπώποτε H. and (as corrected) R. vulgo. οὔπω Hermann, Dindorf, Weise, Enger, Meineke, recentiores.

435. δεινότερον R. H. vulgo. δεινότερα Hermann, Meineke, Holden, Blaydes, and Velsen.

436. ἰδέας Suidas (s.v. ἐβάστασεν), Zanetti, Farreus, Grynaeus, Fritzsche, Enger, recentiores, except Holden, who follows Hermann in reading πᾶσαν ἰδέαν. εἰδέας R. H. ceteri.

437. ἐξετάζει Fritzsche, which restores the metre, and harmonizes well with λέγει in the preceding line. ἐξήτασεν R. H. vulgo. — πάντα δ' R. H. vulgo. Enger suggests πᾶν τ', and Holden reads πάντ'.—ἐβάστασεν Thiersch, which Enger approves. ἐβάστασεν φρένι R. H. vulgo. φρένι is destructive of the metre, and unnecessary to the sense, and is probably a mere explanatory gloss which has crept into the text. Velsen transposes and rewrites the passage out of all recognition.

440. παρ' αὐτὴν Zanetti, Farreus, Bergler, recentiores, except Fritzsche and Velsen. And so Scaliger and Kuster in their notes. And so Elmsley (at Medea 262), who was the first to arrange rightly the concluding lines of this Chorus. παρ' αὐτῆς R. H. all other editions before Bergler; and Fritzsche afterwards. μετ' αὐτὴν Bachmann, Velsen. — Ξενοκλέης Bentley, Brunck, recentiores. Ξενοκλῆς R. H. editions before Brunck.

442. πᾶσιν R. H. vulgo. πάσαις Bothe.

443. ὀλίγων μὲν ἕνεκ' αὐτή. See the Commentary. ὀλίγον ἕνεκ' αὐτὴ R. H. Zanetti, Farreus. And so (with ὀλίγων for ὀλίγον) all other editions before Brunck. This made the line a syllable too short, and many attempts have been made to restore the missing syllable. Bentley proposed αὐτηὶ or αὐτὴ τῇδε: Kuster ἕνεκέν γ': Bergler ἕνεκά γ', which is adopted by Brunck and Invernizzi. Bothe reads ἕνεκεν. Porson proposed καὐτή, which is followed by Bekker and all subsequent editors except Bothe.

446. ἀνήρ. The aspirate was first added by Brunck, who also first restored the final ν to ταῖσιν in 450. The final ν in ἀπάσαισιν 453 was added by Kuster.

452. οὐδ' εἰς ἥμισυ R. H. vulgo. οὐδὲ θἤμισυ Hamaker, Meineke, Holden, and Blaydes.

456. τοῖς λαχάνοις Bentley, Brunck, recentiores. The article is omitted in R. H. and all editions before Brunck, but is retained, as Brunck observed, in Plutarch's "Comparison of Aristophanes and Menander," and Aulus Gellius xv. 20.

460. ἢ τὸ πρότερον R. H. vulgo. Bothe

omits these words, which is certainly an improvement to the rhythm.

461. *κατεστωμύλατο* R. H. vulgo. *κάστωμύλατο* Dobree, Dindorf, Fritzsche, Enger to Velsen inclusive. But Aristophanes seems to have commenced this line with a dactyl, corresponding to the *πάντα δ' ἐβάστασεν* in 437 supra. The compound *καταστωμύλλομαι* is found also in Frogs 1160.

462. *ἄκαιρα* Zanetti, Farreus, Portus, recentiores. *ἄκερα* R. H. Junta, Grynaeus, Gelenius, and Rapheleng.

463. *πολύπλοκον αὖ νόημ'*. I have added the *αὖ* to save the metre. *πολύπλοκον νόημ'* (or *νόημα*) R. H. vulgo. *πολύστροφον νόημ'* Hermann, Enger. *τι πολύπλοκον νόημ'* Dobree, Fritzsche, Bergk, Meineke, Holden, Velsen.—*ἀσύνετ' ἀλλὰ* R. H. vulgo. *ἀσύνετα* (omitting *ἀλλὰ*) Enger, Velsen. The words *φρένας ἔχουσα καὶ πολύπλοκον αὖ νόημ'* are parenthetical.

465. *ὕβρεως* R. H. vulgo. *ὕβρεος* Invernizzi, Thiersch, Meineke, Holden, Blaydes.

467. *ἀκουούσας* Zanetti, Gelenius, recentiores. *ἀκούσας* Farreus. *ἀκουούσαις* R. H. Junta, Grynaeus.

469. *ὀναίμην* Brunck, recentiores. *ὀνοίμην* R. editions before Brunck. *ὠνοίμην* H.

471. *ἀλλήλαισι* Brunck, recentiores. *ἀλλήλοισιν* H. editions before Portus. *ἀλλήλῃσι* Portus and subsequent editions before Brunck. *ἀλλήλοισι* R.

472. *ἔκφορος* R. H. vulgo. *ἐκφορὰ* Valckenaer (at Eur. Hipp. 294), Brunck, and subsequent editions before Fritzsche; and Weise and Blaydes afterwards.

474. *εἰ* Grynaeus, Portus, recentiores. *ἤ* R. H. Junta, Gelenius, Rapheleng. *ἦν* Zanetti, Farreus.

475. *δρῶσας* R. H. Zanetti, Farreus, Scaliger (in notes), Kuster (in notes), Bergler, recentiores. *δράσας* the other editors before Bergler.

477. *πολλὰ δείν'* Dawes, Brunck, recentiores, except Bothe who prefers his own ridiculous *πολλὰ πόλλ'*. The MSS. and all the editions before Scaliger's omit *δείν'*, and so leave the line a syllable too short. And so Kuster and Bergler. Bisetus proposed *ἐκεῖνο δ' οὖν ὅτι*, which is read in the editions called "Scaliger's" and "Faber's." Bentley proposed *δεῖνα πόλλ'*, Dawes *πολλὰ δείν'* or *πολλὰ δρῶσ'*,

478. *'καθεῦδεν* (or *καθεῦδεν* or *καθηῦδεν*) Zanetti, Farreus, Grynaeus, Bergler, recentiores. *καθεύδειν* R. H. Junta, Gelenius to Kuster inclusive. But Scaliger, Bentley, and Kuster, had all corrected it in their notes.

480. *διεκόρευσεν* R. H. vulgo. *διεκόρησεν* Pollux, iii. segm. 42, Fritzsche, Meineke, Blaydes, Velsen, and Hall and Geldart. Both forms, as Brunck observes, are found in Lucian and elsewhere.—*οὖσαν ἑπτέτιν* Pollux, ubi supra, Scaliger, recentiores. The words are transposed in R. H. and the editions before Scaliger.

482. *κᾆτ'* R. H. vulgo. Meineke suggests, and Velsen reads, *κἀγὼ*.

486. *ἄννηθον* Thiersch, Dindorf, Fritzsche, Enger, recentiores. *ἄνηθον* R. H. and the other editions. Dobree suggested *ἄννηττον*.

488. *ἠρειδόμην* Kuster, recentiores, except Bergk and Meineke. *ἐρειδόμην* R. H. editions before Kuster. Fritzsche suggested, and Bergk and Meineke read, *ἐρείδομαι*.

489. *κύβδ'* H. Brunck, recentiores.

κύνδ' R. editions before Brunck, though Bergler suggested the true reading.

490. εἶφ', ὁρᾶτ' R. H. Grynaeus, Bentley, Brunck, recentiores. ἐφ' ὁρᾶτ' Junta. ἐφωρᾶτ' Zanetti, Farreus, Gelenius, and all subsequent editions before Brunck. Dawes suggested εἶφ', ὁρᾷς.

493. ληκώμεθα Suidas, s. v., Bentley, Pierson (on Moeris, s. v. Ἀγυιᾶ), Brunck, Bekker, recentiores. κινώμεθα R. H. editions before Gelenius. βινώμεθα Gelenius and all subsequent editions (except Brunck) before Bekker. All three verbs have the same meaning. For ὑπό του (R. H. vulgo) Velsen reads ὅλην. Meineke (V. A.) proposes μάλιστα ληκησώμεθα.

494. σκόροδα διαμασώμεθα Bentley, Dawes, Brunck, recentiores, except as after mentioned. σκορόδια μασώμεθα R. H. all editions before Brunck, and Bekker afterward. σκορόδια μασώμεσθ' ἵνα Thiersch, Dindorf.

495. ἵν' ὀσφρόμενος ἀνὴρ ἀπὸ τείχους εἰσιών. So Bentley ordered the line (except that the aspirate was added to ἀνὴρ by Dawes, and Elmsley at Ach. 179). But Dawes went astray in the latter part of the line. "Maluit Dawesius," says Elmsley, "ἀπὸ τοῦ τείχους ἰών; sed articulus recte abest, ut in Av. 497, ἔξω τείχους." He might have added that εἰσιών, *when he comes in*, is necessary to the sense of the passage. The line is read as in the text by Bothe, Fritzsche, Enger, recentiores. ἵν' ὀσφραινόμενος ἀνὴρ ἀπὸ τοῦ τείχους εἰσιὼν R. H. editions before Brunck; and Weise afterwards. Brunck substituted εὐθὺς for ὀσφραινόμενος, and was followed by Invernizzi and Bekker. Thiersch and Dindorf, having pushed ἵνα into the preceding line, retain ὀσφραινόμενος and finish the line as in the text.

500. οἷόν γ' ὑπ' αὐγάς Bachmann, Velsen. ὑπ' αὐγὰς οἷον R. H. vulgo, contra metrum. Bentley suggested, and Bothe reads, ὑπαυγὲς, which is probably right. ὁποῖον ὑπ' αὐγὰς Fritzsche. Dindorf suggested, and Blaydes reads, ὑπ' ὄρθρον, which does not give the right sense for the present passage.

501. μοιχὸν Grynaeus, recentiores. μυχὸν R. H. Junta, Zanetti, Farreus.

504. περιήρχετ' R. H. vulgo. Elmsley (at Heracleidae 210) observes that ἠρχόμην is seldom used, and though he gives several unquestionable examples of its use, yet suggests that here we should substitute either περιῄει or περιῄρρεν. Holden reads περιῄειν. Bergk conjectured περιέτρεχ', which is read by Meineke, Velsen, and Hall and Geldart.—ὠκυτόκι' Pollux, ii. 7, Schäfer (at Bos. Ellips. p. 512), Bothe, Dindorf, recentiores, except Weise. ὠκυτόκεια R. H. editions before Bothe; and Weise afterwards.

506. βυῷη R. H. Grynaeus, Portus, recentiores. βοῷν the other editions before Portus.

509. τέξειν R. H. vulgo. τίκτειν Hirschig, Meineke, Holden.

511. τοῦ παιδίου R. H. vulgo. τὸ κηρίον Hirschig, Meineke, Holden, Blaydes, Velsen.

512. ᾗ 'φερεν. The final ν was added by Brunck. The MSS. and earlier editions have ᾗ ἔφερε.

514. αὐτέκμαγμα Reiske, Bekker, recentiores, except Hall and Geldart. αὖτ' εἶγμα all editions before Scaliger. Scaliger in his notes suggested αὖτ' ἔϊγμα, but the edition which bears his name (with R. H. Pollux, Eustathius,

and Suidas) has αὐτ' ἔκμαγμα, and so all subsequent editions before Bekker; and Hall and Geldart.

522. ἐξέθρεψε R. vulgo. ἐξέτρεψε H.

527. ἀλλ' ἅπαν R. H. vulgo. ἀλλὰ πᾶν Cobet, Meineke, Holden, Blaydes, Velsen.

532. πλὴν ἄρ' εἰ R. Fritzsche, Enger, Meineke, recentiores. Fritzsche refers to Birds 601, Xen. Hell. iv. 2. 21, and Euripides Danae (Stob. x. 18), but there Porson and Gaisford read εἷς. Fritzsche himself, however, changes γυναῖκες into γυνή τις. πλὴν ἄρ' ἢ H. vulgo.

533. Ἄγραυλον R. H. all editions before Brunck, and Bergk afterwards. Ἄγλαυρον Brunck and all subsequent editions except Bergk. Brunck based his change on the theory (first, I believe, propounded by Musgrave on Eur. Ion 23) that the *wife* of Cecrops was named Agraulus, and their *daughter* Aglaurus. But doubtless the mother and daughter bore the same name; Agraulus and Aglaurus are merely different forms of the same word; and I suspect that the true form in each case is Agraulus. If the daughter is called Aglaurus by Hdt. (viii. 53), Pausanias (i. 18), Hesychius (s. v. Ἄγραυλος), and Ovid (Met. ii. 777), she is called Agraulus by Aristophanes here, Plutarch (Alcibiades, chap. 15), Apollodorus (iii. 14. 2), Ulpian on Demosthenes De F. L. 346 (p. 348), and Philochorus there mentioned. In the text of Demosthenes, ubi supra, several MSS. have Ἄγραυλος, and several Ἄγλαυρος. Dr. Blaydes, though he follows Brunck, yet says very sensibly, "Scripturae Ἄγραυλος certe favet analogia nominum Πάνδροσος et Ἕρση. Euphoniae autem gratiâ nonnunquam Ἄγλαυρος scriptum esse satis credibile est: nam per se nomen Ἄγλαυρος non habere videtur unde derivari potuerit." There seems no sense in altering the MS. reading for the purpose of making the names of the mother and daughter disagree: a disagreement which Apollodorus denies, and no ancient author affirms. And see the Annotations of Maussacus on Harpocration, s. v. Περίπολος, and the note of Vales on those Annotations; and Hemsterhuys on Pollux, viii. segm. 105.

536. τίς ἐστιν R. H. vulgo. Bergk suggests ἐστι τίσις, and Velsen reads τίσις τίς ἐστ' ἐν ἡμῖν.

537. αὐταί all printed editions. αὐτοί R. H.—γε R. H. vulgo. τε Reiske, Fritzsche, Weise, Bergk, Meineke, Blaydes, Velsen, and Hall and Geldart.

541. ἀσταὶ R. H. Brunck, recentiores. αὐταὶ all editions before Brunck. For ὅσαι πάρεσμεν (R. H. vulgo) Fritzsche and Blaydes read ὅσαιπερ ἔσμεν.

545. ὃς Grynaeus, Faber, Kuster, recentiores. ὡς R. H. Junta, Gelenius, Portus, Scaliger. ὁ Zanetti, Farreus, Rapheleng.—δέδρακεν R. Zanetti, vulgo. δέδρακας H. Junta.

546. ἐπίτηδες Bentley, Kuster (in notes), Brunck, recentiores. ἐξεπίτηδες R. H. editions before Brunck.

548. ἐποίησ' Scaliger (in notes), Bentley, Bothe, Thiersch, recentiores. ἐποίησεν R. H. editions before Bothe's first edition.

550. Φαίδρας δ' Portus, recentiores, except Velsen. Φαίδρας (without δ') R. H. editions before Portus, and Velsen afterwards. In the MSS. and all editions before Portus, the line ended with Φαίδρας, and ἀπαξαπάσας formed

a line by itself, and this probably caused the omission of the δ'.

553. πλείον' Bentley, Weise, Enger, recentiores. πλεῖον R. H. editions before Weise.

554. οὐκ ἂν ἔτ' ἔχοις R. H. vulgo. οὐκέτ' ἂν ἔχοις Brunck, Invernizzi, Bothe, Weise.—ᾔδεις R. H. vulgo. Brunck says "E puriori Atticismo excudi debuit ᾔδῃς"; and Meineke, Holden, Blaydes, and Hall and Geldart read ᾔδησθα. Of these forms one is as "pure Attic" as the other; the "purer Attic" merely means the form which none but Attics used.

555. μὰ Δί' οὐδέπω τὴν Dobree, Dindorf, Fritzsche, Enger, recentiores. For οὐδέπω the MSS. and editions before Brunck had οὐδὲ, leaving the line a syllable short. Various modes of supplying the missing syllable have been suggested. μὰ τὸν Δί' οὐ τὴν Brunck, Invernizzi, Bekker. μὰ Δί' οὐδὲ τήν γε Bentley, Bothe, Weise, though in his second edition Bothe changed to μὰ Δί', οὐδὲ δὴ τὴν. Thiersch reads μὰ Δί' οὐδ' ἐγὼ τὴν.

556. ἐπεὶ τάδ' Thiersch, Fritzche, Enger, Meineke, recentiores. ἔπειτά γ' R. H. editions before Brunck. ἐπεὶ τόδ' Kuster (in notes), Brunck, Bekker, Bothe, Bergk. ἐπεὶ τά γ' Invernizzi.—ὡς στλεγγίδας H. Zanetti, Farreus, Gelenius, Portus, recentiores. ὡς τλεγγίδας R. Junta, Grynaeus. ὡς στρεγγίδας Rapheleng.

557. σῖτον R. H. all editions before Brunck. οἶνον Kuster (in notes), Brunck, recentiores. Velsen says that Pollux reads οἶνον, but this is an entire mistake. Pollux has a chapter (Book vi, chap. 2) on the vessels appertaining to wine, and amongst other things he mentions the siphon, used for tasting wine. He then adds as an independent sentence, "Aristophanes uses the verb σιφωνίζειν." It is impossible to say whether he is alluding to the present, or to some lost, passage of Aristophanes; but assuming him to refer to the present passage, he is perfectly right. Aristophanes does here use the verb σιφωνίζειν, and not only so, but he of course means it to be understood in the sense of drawing out wine, though παρὰ προσδοκίαν, he substitutes σῖτον for οἶνον. With the use to which Aristophanes puts the verb Pollux, whose work is a mere register of words, has nothing to do; and there is not even a presumption that he read οἶνον here. The Scholiast and Suidas both read σῖτον. Nor is there a discordant note in any grammarian.

558. τ' αὖ τὰ Zanetti, Farreus, Grynaeus, Bentley, Kuster (in notes), Bergler, recentiores. τ' αὐτὰ R. Junta, Gelenius to Kuster inclusive. ταῦτα H.

560. τὸν ἄνδρα τῷ πελέκει γυνὴ R. H. vulgo. This gives an anapaest in the fourth foot of an iambic tetrameter catalectic, contrary to the rule laid down by Porson in the supplement to his preface to the Hecuba. But that rule has been strenuously, and I think successfully, disputed. Porson himself, referring to Suidas, who under the word κατεσπόδησε, says κατέκοψε· Ἑτέρα τὸν ἄνδρα τῷ πελέκει κατεσπόδησε, adopts that reading here, and omits γυνή. He is followed by Meineke but by nobody else. And Suidas is obviously quoting carelessly, and has transferred ἑτέρα from the next line, where it is right, to the present, where it is wrong.

Enger says that if any change were necessary it would be easy to transpose γυνὴ to the second place, and this is done by Holden and Velsen. Blaydes for τῷ πελέκει γυνὴ reads γ' ἡ γυνὴ πελέκει. But all other editors retain the MS. reading.

563. Ἁχαρνικὴ Dobree, Weise, Bergk, recentiores. Ἀχαρνικὴ R. H. vulgo.

564. ἄρρεν R. H. vulgo. ἄρρεν' Scaliger and subsequent editions before Fritzsche.

565. δὲ θυγάτριον κ.τ.λ. R. H. vulgo. Fritzsche reads δ' ἐκείνη θυγάτριον, omitting the final αὐτῇ.

567. οὐ δὴ Bothe, Dindorf, Fritzsche, recentiores, except Blaydes. οὐ δὲ R. Junta. οὐδὲ H. Zanetti; and one or other of these MS. readings, it is not always easy to say which, is found in all the editions before Brunck. οὔποτε Brunck, Invernizzi, Bekker. οὐδὲ followed by μὰ Δί' οὐ Thiersch. οὔ τοι Blaydes.

568. Φιλίστη H. and (as corrected) R. Scaliger, Faber, Bentley, Brunck, recentiores. Φιλήστη R. (originally) and all other editions before Brunck.

569. πρόσθες R. H. vulgo. πρόσιθι Cobet, Meineke, Holden. Not a change for the better.

570. τοῦτον χεσεῖν R. H. vulgo. Brunck interposed a σὲ between these two words, not observing that the pronoun is already given in the preceding line; and he is followed by Invernizzi.

571. παύσασθε H. vulgo. παύσασθαι R. Junta, Gelenius.—ἡμῖν R. H. Invernizzi, recentiores. ἡμᾶς editions before Brunck. ὑμῖν Bentley, Brunck.

580. σκοπῆτε καὶ τηρῆτε Portus, recentiores. σκοπεῖτε καὶ τηρεῖτε R. H. editions before Portus.—καὶ μὴ R. H. editions before Brunck. It is one of the reasons for Cleisthenes coming. He came ἵνα τηρῆτε καὶ ἵνα μὴ προσπέσῃ. But Kuster, supposing the words to be governed by τηρῆτε, proposed μή τι, which is read by Brunck, Invernizzi, and Bekker. Far better than this is Porson's μὴ καὶ, which is adopted by Bothe, Thiersch, Dindorf, and subsequent editors.

581. ὑμῖν H. Zanetti, Farreus, Scaliger, Faber, Brunck, recentiores, except Velsen. ἡμῖν R. Junta and the other editions before Brunck, and Velsen afterwards.

584. φάσ' Zanetti, Farreus, Grynaeus, Scaliger (in notes), Kuster, recentiores, except Invernizzi. ἔφασ' R. H. Junta and (except as aforesaid) all editions before Kuster; and Invernizzi afterwards.

590. κἀπέτιλ' Bekker, recentiores, except Bothe and Weise, who, with R. H. and the editions before Bekker, read κἀπέτιλλ'.

593. ἠνείχετ' ἂν (*what man would do it?*) Brunck, recentiores, except Fritzsche, Bergk, and Hall and Geldart. ἠνείχετο (*who was the man that did it?*) R. H. editions before Brunck; and Fritzsche, Bergk, and Hall and Geldart afterwards.

594. οὐκ οἴομαι 'γωγ' Bentley, Porson, Brunck, recentiores. οὐκ οἴομ' ἔγωγ' R. H. editions before Brunck.

596. 'πεπύσμην ταῦτα Bentley, Brunck, recentiores. πεπύσμην ταυτὶ R. H. editions before Brunck; except that Bergler had already suggested 'πεπύσμην, and that (after Brunck) Dindorf and Enger write πεπύσμην.

600. ἡμᾶς H. Bentley, Brunck, recentiores, except Velsen. ὑμᾶς R. editions before Brunck, and Velsen.

601. ξυνέξευρ' Suidas (s.v. πρόξενος), Bentley, Brunck, recentiores. συνέξευρ' R. H. editions before Brunck.

603. τίς εἶ R. all editions before Brunck; and Invernizzi, Bekker, Thiersch, Dindorf, Weise, and Blaydes afterwards. τίς ἡ H. ceteri.

605. ἔμ' ἥτις Zanetti, Farreus, Kuster, recentiores. ἔμ' εἴτις R. and the other editions before Kuster. ἐμεί τις H.—εἴμ' ἧρον; R. H. and all the editions before Brunck simply omit εἴμ', so leaving the line a syllable short. Brunck read ἧρον; ΚΛ. ναί. And this is followed by Invernizzi, Bekker, and Bothe. Bentley proposed either εἴμ' ἧρον; or ἧρον; τοῦ. The former conjecture was made independently by Tyrwhitt and Porson, and is adopted by Dindorf, Thiersch, Weise, Enger, and all subsequent editors; the latter is adopted by Fritzsche.

606. ἥτις ἔσθ' R. H. vulgo. εἴτις ἔσθ' Zanetti, Farreus.—ἧδ' ἥ. The reading of R. and all editions except Grynaeus before Portus was ἧδε contra metrum. Bentley proposed ἧδ' ἥ or ἡδί. The former is found to be the reading of H. and is adopted by Portus and all subsequent editors to and including Bekker; and by Thiersch, Dindorf, Weise, Blaydes, and Hall and Geldart. The latter is apparently read by Grynaeus (though the accent is on the ἥ), and is followed by the other editors subsequent to Bekker.

609. τίτθη νὴ Δί' H. Portus, recentiores. τίτθην ἡ δι' R. and so, or τίτθη ἡδὶ or ἧδ', the editors before Portus.

611. ἀναίσχυντός τις Kuster (referring to 752 infra), recentiores. ἀναίσχυντος μὲν Grynaeus, Bentley. ἀναίσχυντος (alone) R. H. and the other editions before Kuster.

612. ἀναμενῶ Grynaeus, Scaliger, Faber, Kuster, Meineke, recentiores. ἀναμένω R. H. vulgo.

615. πολύν Gelenius, recentiores. πολύ R. H. editions before Gelenius.

624. ὅσ' ἔτη R. H. vulgo. ὁσέτη Schäfer, Dindorf, Thiersch, recentiores, except Weise and Bergk. There seems no reason for any change. The form ὅσα ἔτη, *every year*, is found three times in Xen. De Rep. Ath. iii. 4, whilst ὁσέτη, though doubtless an unexceptionable form, does not seem to occur elsewhere.

625. οἴμοι τάλας. These two words in the MSS., and generally, are the commencement of Cleisthenes's speech; but are transferred to Mnesilochus by Schäfer, Bekker, Fritzsche, Enger, Bergk, and others: and this seems a much better arrangement. Mnesilochus feels that he has come to the end of his tether, and that instant detection is impending.

630. τί μέντοι πρῶτον Suidas (s.v. προπίνει), Porson, Dindorf, Fritzsche, recentiores. τί πρῶτον R. H. (but μέντοι is written in the margin of R.), and all editions before Brunck. τί πρῶτον ἦν; τί πρῶτον; Brunck, Invernizzi, Bekker, Thiersch. τί ἦν; τί πρῶτον ἦν; Bentley. τί ἦν; ΜΝ. ὅ, τι πρῶτον ἦν; Bothe, making the words φέρ' ἴδω, τί ἦν a continuation of the woman's speech.

631. τί δαὶ Bentley: for his editors are mistaken in referring this to the following line; *there* he proposes τί δ' αὖ. τί δὲ R. H. vulgo. — μετὰ τοῦτο Suidas (s.v. προπίνει), Zanetti, recentiores. με τοῦτο R. H. Junta.

632 τί δ' αὖ Bentley. τί δὲ R. H. editions before Brunck. τί δὲ τὸ Brunck, Invernizzi, Bekker. τί δὲ δὴ Bothe. τί δ' ἦν Fritzsche, Bergk. τί δαὶ Elmsley (at Ach. 105), Thiersch, Dindorf, Weise, Blaydes, Hall and Geldart. σύ. MN. τί δὲ Enger, Meineke, Holden, Velsen.

633. Ξένυλλ' R. H. Brunck, recentiores. ξένη μ' all editions before Brunck. But both Bisetus and Bentley called attention to the fact that Pollux, x. chap. 9, cited, as from the Polyeidus of Aristophanes, the line σκάφιον Ξένυλλ' ᾔτησεν, οὐ γὰρ ἦν ἀμίς; and Bisetus suggested that we should so read the present line, and with this Kuster and Bergler agreed. Finally Brunck, from H., restored the true reading.

634. δεῦρ' ὦ R. (as corrected) and all printed editions. δεῦρο R. (originally) and H.—Κλείσθενες all printed editions. Κλεισόσθενες R. H.

635. ἀνήρ. The article, or aspirate, was first added by Bentley, and has been adopted by Brunck and all subsequent editors.

638. χάλα Grynaeus, recentiores. χάλαι R. χάλᾳ H. Junta, Zanetti, Farreus.

642. δὲ μήτηρ H. Brunck, recentiores. δημήτηρ R. δὴ μήτηρ edd. before Brunck.

644. τοδὶ διέκυψε Dobree, Dindorf, Thiersch, Fritzsche, recentiores. τοδὶ δὴ ἔκυψε R. H. editions before Brunck. τόδ', ἰδού, ἔκυψε Brunck, Invernizzi, Bekker. τοδὶ δ' ἔκυψε Bentley, Bothe.

646. μἀλλὰ (or μὴ ἀλλὰ) Bentley, Dindorf, Thiersch, Fritzsche, recentiores. ἀλλὰ R. H. and all other editions before Fritzsche.

647. ἰσθμόν κ.τ.λ. This line was omitted in R. and H., but is written by a corrector in the margin of each. In R. it is written in the right place; in H. three lines too high. Nor is it found in any edition before Portus. Bisetus, however, pointed out that this and the following line are quoted as one speech by Suidas, s.v. ἰσθμὸς, and that the text here should be reformed accordingly. And the line has been replaced by Portus and all subsequent editors.

651. εἰσεκύλισα Bentley, Scaliger, recentiores. εἰσεκύλησα R. H. editions before Scaliger, except that Gelenius and Portus have εἰσεκύλυσα.

653. οἰχήσεται Bentley, Dawes, Brunck, recentiores. οἴχεται R. H. editions before Brunck. οἴχοιτο πῆ Scaliger and Kuster in their notes.

654. πρυτάνεσιν H. Grynaeus, Brunck, recentiores. πρυτάνεσσιν R. editions (except Grynaeus) before Brunck.

656. ἀποδύσας R. H. Zanetti, Farreus, Rapheleng, Kuster, recentiores. ἀποδούσας the other editions before Kuster.

657. ἐσελήλυθε Bentley, Kuster, recentiores, except as hereinafter mentioned. ἐσελήλυθεν R. H. εἰσελήλυθεν all editions before Kuster except Grynaeus, who has εἰσελήλυθε. Bentley also suggested, as an alternative, εἰσῆλυθε; and Elmsley (at Ach. 42) εἰσῆλθεν. Fritzsche reads ἀνελήλυθε, referring to the passages cited in the Commentary on 585 supra. This is a very infelicitous alteration, since the question is not who has "ascended" the hill on which the Temple stood, which anybody might do; but who has "*entered into* the Temple" itself, from which men were excluded. Yet, after having been justly rejected by Enger, Bergk, Meineke, and others, it has been adopted by Blaydes, Velsen, and Hall and Geldart.

658. διαθρῆσαι Kuster in his notes, Brunck, recentiores. ἀθρῆσαι R. H. and all editions before Brunck. ἀθρῆσαι formed a separate line in R. and in all editions before Portus, who was the first to elevate it into its proper place.—πύκνα R. H. vulgo; but Brunck, Bothe, and Weise prefer to write it πνύκα.

660. πανταχῇ· μόνον δὲ χρὴ Kuster, recentiores. μόνον δὲ χρὴ πανταχῇ R. H. editions before Kuster.

662. χρῆν Bentley, Bothe, Weise, Enger, recentiores, except Bergk and Velsen. χρὴ R. H. vulgo. χρή σ' Porson, Fritzsche, Bergk, Velsen.

663. πάντ' [ἐρρωμένως]. See the Commentary. ταχὺ πάντ' R. H. vulgo. πάντα πανταχῇ Dobree. πανταχοῦ ταχὺ Holden. Velsen omits καὶ μάτευε.

664. ἐν τόποις H. and (as corrected) R. vulgo. ἐν τούτοις R. originally. ἐν τούτοισι τοῖς τόποις Blaydes.

665. δὲ ῥῖψον Hermann, Enger, recentiores, except Bergk who has δὴ ῥῖψον. διάρριψον R. H. and all editions before Brunck, and Fritzsche afterwards. διάριψον Brunck and subsequent editions, except Fritzsche, before Enger.

667. με λάθῃ Fritzsche, Enger, Bergk, Meineke, Holden, Velsen, and Hall and Geldart. See the Commentary. μὴ λάθῃ R. H. vulgo. ληφθῇ Reisig, Blaydes. The discovery that lines 667–686 are antistrophical to lines 707–725 has naturally called forth a variety of attempts to bring the two systems into exact metrical uniformity. That they were originally uniform cannot be doubted, but each system has fallen into disrepair, and if we correct one by the other, we may be altering a genuine text to make it correspond with a corrupt one. Occasionally they can be brought into conformity by an alteration which commends itself on other grounds; and occasionally the metre shows which system is necessarily right. But several scholars have gone beyond these isolated points, and have elaborated complete systems, involving great and (except for this purpose) unnecessary alterations. These have met with no acceptance, and are too lengthy to be cited here.

669. τοῖς ἄλλοις ἀνδράσιν ἔσται. ἀνδράσιν is Bergk's suggestion, which he did not introduce into the text, but which is adopted by Meineke, Holden, Velsen, and Hall and Geldart. τοῖς ἄλλοις ἅπασιν ἔσται R. H. vulgo. τοῖς ἄλλοισίν γ' ἔσται πᾶσιν Brunck. τοῖς ἄλλοις ἔσται ἅπασιν Hermann, Fritzsche, Enger, Bergk, Blaydes.

671. ἀθέων τε τρόπων. After these words an anapaestic dipody seems to have fallen out. Fritzsche adds a second παράδειγμα.

674. δαίμονας. After this word an iambic dipody has dropped out. Velsen completes the line by reading δαιμόνων δίκην ἀεὶ.

679. οὐχ ὅσιόν τι δρῶν. So I venture to read, to bring the strophe more into accord with the antistrophe. ἀνόσιόν τι δρῶν Hermann, Enger, Blaydes, Velsen, and Hall and Geldart. ὅσια δρῶν R. H. Junta, Grynaeus, Gelenius, and (as a counsel of despair) Thiersch, Dindorf, Fritzsche, Bergk. ἀνόσια δρῶν Zanetti, Farreus, Rapheleng, recentiores, except as herein mentioned. οὐκέθ' ὅσια δρῶν Meineke, Holden. It seems clear that these lines αὐτῶν . . . παράκοπος should be brought, as far as possible, into con-

formity with the three iambic dimeters of 718–20 ἀλλ' οὐ . . . ἀνοσίους, and that the endeavour of some recent editors to bring those iambic dimeters into conformity with the present lines is an endeavour to spoil what is obviously right by bringing it into conformity with what is obviously wrong.

682. ἐμφανὴς R. H. vulgo. ἐμφανὲς Brunck, Invernizzi, Bekker.

683. ἔσται Dobree, Reisig, Bothe, Fritzsche, Enger, Meineke, recentiores. ἔστιν R. H. vulgo.—βροτοῖσιν Enger, Meineke, Holden, Velsen, Hall and Geldart. βροτοῖς R. H. vulgo.

684–6. The MS. reading of these lines is ὅτι τὰ παράνομα τά τ' ἀνόσια θεὸς | ἀποτίνεται | παραχρῆμά τε τίνεται. The ἀποτίνεται, which always occupies a line by itself, was doubtless originally a correction of the -ά τε τίνεται which immediately follows, and has been prefixed to, instead of being substituted for, the erroneous reading. See on 693 infra. All that I have done is to carry into effect this intended correction, and otherwise leave the MS. reading untouched. The MS. reading as it stands, is adopted by Zanetti, Farreus, Brunck, recentiores, except as hereafter mentioned, and with the substitution of γίνεται for τίνεται by Junta and all other editors before Brunck. In the words παραχρῆμά τε γίνεται Bothe and Fritzsche think that they detect a stage-direction referring to the movement of the Chorus, Bothe reading (παραχώρημά τι γίνεται), and Fritzsche (παραχωρήματα γίνεται). With γίνεται, the accepted reading in his time, Bentley suggested παράδειγμα for παραχρῆμα. Hermann proposed ὅτι τά τε παράνομα τά τ' ἀνόσια παραυτὰ τίνεται θεός, which is adopted by Enger, Holden, and Velsen, save that for τε παράνομα, Enger and Holden read παράνομά τε. Meineke has ὅτι τά τε παράνομα τά τ' ἀνόσια θεὸς παρὼν τίνεται. Hall and Geldart, ὅτι τά τε παράνομα τά τ' ἀνόσι ι παρὼν θεὸς ἀποτίνεται.

689. ἆ ἆ. ποῖ ποῖ Bisetus, Bentley, Kuster (in notes), Brunck, and subsequent editors to, and including, Fritzsche. ἆ ἆ (*extra metrum*) ποῖ R. H. and (save as hereafter mentioned) all editions before Brunck. ἔα (*extra metrum*) ποῖ Zanetti, Farreus, Rapheleng. The question is, as Bergler observed, whether a second ποῖ should be added or one ἆ omitted and so a single senarius formed. The latter alternative is adopted by Weise and subsequent editors: but both MSS. give the ἆ ἆ as *extra metrum*, and it is obvious that the doubled ποῖ is more in character with the Woman's speech, οὗτος, οὗτος, τάλαινα τάλαινα.

691. μοι R. H. vulgo. μου Hamaker, Meineke, Holden, Velsen.

693. ἀφῆτ' R. (as corrected) Bentley, Kuster (in notes), Brunck, recentiores. ἀφεῖτε H. and (originally) R. ἀφείητε editions before Brunck; a reading which doubtless arose from -η- intended as a correction of -ει- having slipped in beside it. See on 684–6 supra.

697. καὶ τροπαῖον Scholiast on Plutus 453, Zanetti, Farreus, Rapheleng, Kuster, recentiores. The καὶ is omitted by R. H., and, save as aforesaid, by all editions before Kuster. Scaliger proposed to supply νῦν.

700. τόδε Dobree (comparing 1105 infra and many other passages), Fritzsche, Enger, and all subsequent editors ex-

cept Meineke. δὲ R. H. vulgo. δὴ Bothe, Dindorf, Meineke.

701. αὖ τέρας all printed editions. αὐτέρας R. H.

702. ἅπαντ' ἄρ' Bentley, Bergler (in notes), Bothe, Thiersch, Fritzsche, recentiores. ἅπαν γὰρ editions before Gelenius; and Brunck, Invernizzi, Bekker, and Dindorf. ἅπαντ' Gelenius to Bergler inclusive. Kuster in his notes suggested ἅπαντά γ'.—ἔργα R. H. vulgo. Suidas (s. v. ἅπαντα) gives, as a proverb, ἅπαντα τόλμης πλέα κἀναισχυντίας, a proverb doubtless derived from the present line, as indeed very many of the proverbs preserved by the paroemiographers are derived from Aristophanes. Porson wrote in the margin of his copy of Portus, "Forte ἅπαντα μεστά. Vide Pac. 554," and this suggestion is carried out by Meineke, Blaydes, Velsen, and Hall and Geldart; Blaydes writing ὡς ἅπαντα μεστὰ τόλμης ἐστὶ, and the others ὡς ἅπαντ' ἄρ' ἐστὶ τόλμης μεστά. This is rather an attractive alteration, but perhaps ἔργα is more in keeping with the ideas of the Chorus of Women.

704. ἐξαράξει Bentley, Enger, Bergk, Meineke, Holden, Velsen. See the Commentary. The Editors, in the Classical Journal, of Bentley's notes, ascribe the same conjecture to Tyrwhitt, but it is not given in Elmsley's edition of Tyrwhitt's notes to this play. ἐξάρξω R. H. editions before Brunck. Bentley's alternative suggestion, ἐξαράξω, which is also the conjecture of Toup and Reiske, is followed by Brunck, and save as aforesaid subsequent editors. Dawes suggested ἐξερῶ 'γὼ, "Quali modo vestram ego effraenatam insolentiam declarabo!" His wonted sagacity, as Brunck observes, had failed him here.

706. ὅστις Porson, Dindorf, recentiores. ὅτι R. H. editions before Brunck, and Bekker afterwards. ὁτίη Brunck, Invernizzi, Bothe. ὁδί Thiersch.

710. ἥκεις (without θ' or γ') Bekker, Dindorf, and others. ἥκεις τ' R. ἥκεις θ' editions before Gelenius. ἥκεις γ' Suidas (s. v. ἥκεις), Gelenius, and all subsequent editors to Brunck, and several afterwards. Kuster translated it *sed non redibis* (salvus) *eo, unde venisti*, and observed "verti ac si legeretur ἀλλ' οὐχ ἥξεις &c.," and this reading was adopted by Brunck and Bothe. ἥκιστ' H. ἥκισθ' Thiersch.—ὅθεν οὐ φεύξει see the Commentary. ὅθεν ἥκεις R. H. vulgo. ὅθεν οὐχ ἥξεις Fritzsche. ὅθεν οὐκ ἕξει Cobet, and Bergk seems to have intended to adopt this, but he left the MS. reading in his text. Reisig proposed to omit ἥκεις altogether, and to read ὅθεν οὐ φαύλως γ' | ἀποδρὰς λέξεις, and this reading is adopted by Enger and subsequent editors (except that some omit the γ' after φαύλως). φαύλως τ' R. H. vulgo.

711. οὔποτε. I have added the -ποτε. οὐ R. H. vulgo.

715. τίς οὖν σοι R. H. vulgo. τίς ἄν σοι Meineke, Holden, Blaydes, Velsen. Meineke ascribes the alteration to Brunck, but this seems a mistake.

719. ἐνυβριεῖς Reisig, Dindorf, Bothe, Thiersch, recentiores. ἐνυβρίσεις R. H. and all the earlier editions. To complete the metre I have inserted ἔμ' which might easily have dropped out before the ἐν-, as indeed might ἔτ', which Dobree proposed and Blaydes reads.

720. τε λέξεις R. H. vulgo. λέξεις τ' Fritzsche, which is followed by several editors, who do not see that we have here three iambic dimeters. The two trochaic dimeters, just below, have been more carefully preserved, both in the strophe and in the antistrophe.

721. ἔργοις Hermann added ἐπ' before and καὶ after ἔργοις. And so (or with ἐπ' inserted before ἀθέοις) Enger, Meineke, Holden, and Velsen. I have preserved the text of the MSS. which seems perfectly right.

723. τάχα κ.τ.λ. These lines are written in the MSS. and vulgo τάχα δέ σε μεταβαλοῦσ' | ἐπὶ κακὸν ἑτερότροπον | ἐπέχει τις τύχη. Editors write them in various ways. The only alterations in the text are the transposition of σε and the omission of τις. Both of these alterations have already been made by several editors, but accompanied by more radical, and less desirable, changes.

726. χρῆν σ' R. Junta, Gelenius, recentiores, except as mentioned below. χρή μ' H. χρή σ' Zanetti, Farreus, Grynaeus. χρῆν Enger, Meineke, Holden, Velsen.

730. δὲ τὸ Grynaeus, Kuster (in notes), Brunck, recentiores, and so Suidas, s. v. Κρητικὸν. τόδε τὸ R. H. editions (except Grynaeus) before Brunck.

733. ἐγένεθ' ἡ Grynaeus, Gelenius, Portus, recentiores. ἐγένηθ' ἡ R. and the other editions before Portus. ἐγένηθη H.

736. ὑμεῖς R. H. vulgo. Gelenius introduced ὑμῖν which was continued by subsequent editors, till Invernizzi restored ὑμεῖς from R., since which ὑμῖν has been read by Weise, Bothe, and Bergk only.

740. ἀπόκριναί H. Zanetti, Farreus, Portus, recentiores. ἀπόκρινέ R. and the other editions before Portus. For τοδί (R. H. vulgo) at the end of the line Fritzsche reads τὸ τί; giving the words to the Woman.

741. καὶ δέκα Portus, recentiores. δέκα (without καὶ) R. H. editions before Portus. Scaliger proposed δέκα γε. Fritzsche, accepting καὶ, suggests the insertion of γε after μῆνας, and Blaydes inserts it accordingly.

745. τυννοῦτον . . . τυννοῦτο Brunck, recentiores. τυνοῦτον . . . τυνοῦτο R. τηνοῦτον . . . τηνοῦτο H. τυνοῦτο . . . τυνοῦτο editions before Brunck.

746. γέγονεν R. H. all editions before Brunck, and Thiersch afterwards. γέγονε Brunck and (save as aforesaid) recentiores.

747. χὤσον Bentley, Porson, Bothe, Thiersch, recentiores. καὶ ὅσον R. H. editions before Bothe, except that one or two have κ' ὅσον.

748. τουτογί see the Commentary. τουτονί R. H. vulgo.

749. ἐμπίμπρατε Bentley, Brunck, recentiores, except Fritzsche. ἐμπιμπρᾶτε H. ἐμπίπρατε Grynaeus, Bergler, Fritzsche. ἐμπιμπρᾶται R. ἐμπιπρᾶται Junta. ἐμπιπρᾶτε the other editions before Portus. ἐμπιπράετε Portus, Scaliger, Faber, Kuster.

754. δός μοι τὸ σφάγιον R. (originally) Bentley, Bekker. δός μοι τὸ σφαγεῖον H. and (as corrected) R. all editions before Bekker. Tyrwhitt is said to have suggested the omission of τὸ, and Porson did the same, and this suggestion is followed by all editions after Bekker

excepting Blaydes, who omits the μοι instead. Fritzsche reads δός μοι σφάγιον, ὦ. It seems to me that both μοι and τὸ are necessary, and as it seems clear that the bowl for catching the victim's blood was called either σφαγεῖον or σφάγιον, I have followed Bentley, Bekker, and Fritzsche in adopting the latter form. See the Commentary.

760. Μίκα R. H. vulgo. Μίκκα Lobeck, Fritzsche, Meineke, Velsen, Hall and Geldart.

761. σοὐξηρήσατο R. H. vulgo. σου 'ξηράσατο Fritzsche. σου διεχρήσατο Meineke, Holden.

768. φαίνετ' οὔπω R. H. vulgo. "Forsan φαίνεταί πω" Dobree. And so Meineke, recentiores.—τίν' οὖν ἂν Porson, Thiersch, Dindorf, recentiores, save that Bothe, who in his first edition accepted Porson's reading, in his second goes over to Brunck's. τίν' οὖν (without ἂν) R. H. editions before Kuster, and Bekker afterwards. δή, τίν' οὖν Kuster, Bergler. τίν' ἄν, τίν' Brunck, Invernizzi, and Bothe in his second edition.

769. πόρον R. vulgo. πρὸς ὃν H.

771. πάρεισιν αἵ R. H. vulgo. πάρεισί μοι Brunck, Invernizzi, Dindorf, Fritzsche. γάρ εἰσί μοι Dobree, Meineke.

772. γένοιντ' Grynaeus, recentiores, except as after mentioned. γένοιτ' R. H. Junta, Zanetti, Farreus.—πόθεν; πόθεν; the final πόθεν was added by Scaliger (in his notes) and Bentley; and is read by Thiersch, Weise, Holden, Velsen, and Hall and Geldart. In R. H. and all editions before Brunck, and Bekker afterwards, the line is a foot short. There have been other suggestions for completing the line. Bisetus proposed πόθεν πλάται; (which Fritzsche accepts) or πόθεν ξύλον. Bothe reads πόθεν ποτε; Brunck substitutes ἀθλίῳ for μοι, and is followed by Dindorf and Bergk. Dindorf proposed, however, to change πλάται into πλάτας λαβεῖν, retaining γένοιτ', and this is followed by Meineke and Blaydes; whilst Enger reads πόθεν ἂν γένοιτ' ἂν οὖν ἐμοί.

773. εἰ ταδὶ Suidas (s.v. Παλαμήδης), Scaliger (in notes), Kuster, recentiores. εἰ τάδε Zanetti, Farreus, Rapheleng. εἶτα διὰ R. H. and the other editions before Kuster.

776. ὦ χεῖρες ἐμαί. Before these words H. has Εὐριπ. And it may be that they are an actual quotation from Euripides, whether from his Palamede or from some other play: and if so, it may be possible in this way to explain the hiatus ἐμαὶ ἐγχειρεῖν. Porson, however, in his copy of Portus, marked a lacuna after ἐμαί, thinking that an anapaestic dipody has dropped out; which Hermann would supply by reading μὴ ἀλλ' ἐγχειρεῖν | ὑμᾶς ἔργῳ πορίμῳ χρή. This is adopted by Meineke except that he changes μὴ ἀλλ' into νῦν δή. Fritzsche avoids the hiatus by reading χρῆν ἐγχειρεῖν, and Velsen by reading χρή μ' ἐγχειρεῖν, but all other editors leave it untouched. The hiatus in the next line χρὴ ἔργῳ (R. H. vulgo) admits of no defence; Bentley changed χρὴ into χρῆν, and so Brunck, Bothe, Thiersch, Dindorf, and recent editors generally.

782. χώρει, χώρει R. H. vulgo. χωρεῖ χωρεῖ Brunck to Dindorf inclusive, and Weise and Blaydes afterwards.—ποίαν R. H. vulgo. ὁποῖαν Portus and subsequent editors before Brunck.

783. καθ' ὁδοὺς Portus, recentiores. καθόδους R. H. editions before Portus.

784. κεῖνα, ταὖτα Grynaeus, Scaliger, Faber, Bekker, Fritzsche, Enger, Bergk, recentiores, except Blaydes. κεῖνα, ταῦτα R. and all editions before Brunck. κεῖνα ταῦτα H. κείνῃ ταύτῃ Brunck and all subsequent editions (except as aforesaid) before Bergk, and Blaydes.

788. στάσις Scaliger (in notes), Kuster, recentiores. στάσεις R. H. edd. before Kuster.

789. εἰ κακόν all printed editions except Junta. εἰ καὶ κακόν R. H. εἰς κακόν Junta.—ἡμᾶς R. H. vulgo. In his note on Porson's Plutus 586 Dobree suggested ὑμεῖς for ἡμᾶς. This was such an obvious mistake that he did not repeat it in his notes on this play, but it is brought into the text by Meineke and Holden.

790. ἐκκύψασαν Reiske, Dobree, Bothe, Fritzsche, Enger, recentiores. ἐγκύψασαν R. H. and the other editions before Enger.

792. ἐξέλθῃ R. (as corrected) vulgo. ἐξέλθοι H. and (originally) R. Brunck.—εὕρητ' Porson, Bekker, recentiores. εὕροιτ' R. H. editions before Bekker.

793. μαίνεσθ' H. Zanetti, Farreus, Rapheleng, Kuster, recentiores. μαίνεθ' R. and (save as aforesaid) all editions before Kuster.—χρῆν Brunck, recentiores. χρῇ R. H. editions before Brunck.

794. κατελαμβάνετ' Brunck, recentiores, except Thiersch. καταλαμβάνετ' R. H. editions before Brunck; and Thiersch afterwards.

795. παίζουσαι R. H. vulgo. παίσασαι Brunck. Hamaker would change ἀλλοτρίων into 'Αγροτέρας, and κλίνας in the next line into σκηνάς.

797. τὸ κακὸν ζητεῖτε θεᾶσθαι Bp. Kaye, Dobree, Fritzsche, Enger, Bergk, recentiores. ζητεῖ τὸ κακὸν τεθεᾶσθαι R. H. vulgo.

799. παρακύψαν Grynaeus, Portus, recentiores. παρακύψασαν R. H. the other editions before Portus. But in the MSS. and vulgo παρακύψασαν or παρακύψαν was followed by ἰδεῖν τὸ κακόν. To turn the concluding tribrach into a dactyl, Fritzsche reads χοὔτως for οὕτως; and Porson proposed to transpose the words. In his Aristophanica his transposition appears as παρακύψαν τὸ κακὸν ἰδεῖν. But this would violate the rule on which he always insisted; and doubtless, as Enger says, he intended to write, what Dindorf afterwards wrote, τὸ κακὸν παρακύψαν ἰδεῖν. In this form the transposition is accepted by Enger, Bergk, recentiores.

802. ἡμᾶς H. vulgo. ὑμᾶς R.—σκεψώμεθα H. Grynaeus, Kuster, recentiores. σκεψώμεσθα R. and the other editions before Kuster.

803. ἑκάστου Grynaeus, Fritzsche, Enger, Bergk, recentiores. ἕκαστος R. H. Junta, Gelenius, Rapheleng. ἕκαστον ceteri.

804. μέν γ' Dobree (referring to Lys. 589, 720, 1236), Dindorf, Thiersch, recentiores. μὲν (without γ') R. H. editions before Brunck. μὴν Brunck, Invernizzi, Bekker, Bothe. But Elmsley, at Ach. 109, pointed out that Aristophanes uses μὴν only after ἀλλὰ, γε, ἦ, καὶ, οὐ, or οὐδέ. Bentley proposed to amend the metre by changing ἥττων into χείρων, but ἥττων contains an allusion to the defeat, ἧττα, of Charminus.—ἐστὶν. The final ν, which is omitted in R. H. and the earlier editions, was first added by Kuster.—δῆλα δὲ τἄργα Portus, recentiores. δηλαδὴ τἄργα, or δῆλα δὴ

τἄργα, or δῆλα δῆτ' ἄργα R. H. editions before Portus.

805. χείρων Zanetti, Farreus, Portus, recentiores. χεῖρον R. H. and the other editions before Portus.

807. Στρατονίκην Grynaeus, recentiores. Στρατωνίκην R. H. edd. before Grynaeus.

809. φήσεις R. H. vulgo. Kuster proposed φήσει, which is adopted by Brunck, Bothe, Weise, Meineke, Holden, and Blaydes.

810. εὐχόμεθ' H. Grynaeus, Scaliger, recentiores. εὐχόμεσθαι R. and the other editions before Scaliger.

811. ζεύγει R. H. vulgo. φεύγει Zanetti, Farreus.

812. ὑφέληται R. H. vulgo. ἀφέληται Portus to Bergler inclusive.

813. αὖτ' ἀπέδωκεν (variously accented) R. and (as corrected) H. vulgo. ἀνταπέδωκεν Bentley, Holden. And this was the original reading of H.

815. ἀποδείξαιμεν Bentley, Brunck, recentiores. ἀποδείξομεν R. H. editions before Brunck. — ποιοῦντας Zanetti, Farreus, Portus, recentiores, except Invernizzi and Thiersch. ποθοῦντας R. H. the other editions before Portus; and Invernizzi and Thiersch.

819. καὶ μὲν R. H. vulgo. Bekker suggested καὶ μὴν, and so Thiersch, Dindorf, Enger, Bergk, Meineke, and Holden.

824. ἀνδράσι and the next word but one, ἀπόλωλεν. All editions before Brunck had read ἀνδράσιν and ἀπόλωλε, to the destruction of the metre in each line.

832. χρῆν Brunck, recentiores, except Thiersch. χρὴ R. H. editions before Brunck, and Thiersch.

834. Στηνίοισι Bentley, Kuster, recentiores. Τηνίοισι R. H. editions before Portus. Θησείοισι Portus, Scaliger, Faber.

836. εἰ Brunck, Porson, recentiores, except Bergk. ἦν R. H. editions before Brunck, and Bergk.

838. ὑστέραν R. H. vulgo. ὑστάτην Fritzsche.

839. πόλις Gelenius, recentiores. πόλεις R. H. editions before Gelenius.

842. χρήμαθ' ᾖ Scaliger (in notes), Bentley, Kuster, recentiores. χρήματ' ἦν H. Grynaeus, Portus, Scaliger, Faber. χρήματατ' ἦν R. Junta, Gelenius, Rapheleng. χρήματα τῇ Zanetti, Farreus.—εἰ Brunck, recentiores, except Bergk. ἦν R. H. editions before Brunck, and Bergk.

844. ἀφαιρεῖσθαι H. Farreus, Grynaeus, Rapheleng, recentiores. ἀφερεῖσθαι R. Junta, Zanetti, Gelenius. κείρεσθαι Meineke, who also in the following line changes τόκου into πόκου.—χρήματ' Grynaeus, Rapheleng, recentiores. χρήματατ' R. H. and the other editions before Rapheleng.

846. ἄλλὸς R. H. vulgo. ἄλλος Gelenius, Rapheleng, Scaliger (in notes). Kuster suggests αὖος.

851. πάντως R. H. vulgo. πάντως δ' Bentley, Fritzsche, Meineke, Holden, Blaydes, and Velsen.

852. κυρκανᾷς; τί Bentley, Reiske, Blaydes, Hall and Geldart. κυρκανᾷς, ἤ τί R. H. and all editions before Brunck, except Grynaeus, who omits the τί. Kuster in his notes proposed κυκανᾷς; ἤ τί, referring to the Etymol. Magn. κυρκάνη· ἡ ταραχὴ καὶ ὁ θόρυβος. Εἴρηται παρὰ τοῖς παλαιοῖς παρὰ τὸ κυκῶ, τὸ ταράσσω, κυκάνη· καὶ πλεονασμῷ τοῦ P.

And Kuster's suggestion is adopted by Brunck, and subsequent editors before Blaydes.

853. Ἑλένην all printed editions. ἑλένη R. H.

856. ψακάδος R. H. vulgo. In Euripides it is written ψεκάδος, and that form is adopted by Brunck, Invernizzi, and Weise.

860. σοί γ' Gelenius, recentiores. σοί τ' Zanetti, Farreus. σί τ' R. originally. σύ τ' H. and (as corrected) R. Junta, Grynaeus.

862. γίγνει Brunck, recentiores. γίγνη R. H. editions before Brunck.

865. ὤφελες R. H. vulgo. ὤφελε Junta, Gelenius, Rapheleng.

867. Μενέλαος R. H. vulgo. Μενέλεως Brunck to Blaydes inclusive. But, as Velsen observes, the forms Μενέλαος and Μενέλεως are used indiscriminately by Euripides in the Helen (1196 and 1215, 1003 and 1031); and there is not the slightest reason for altering the MS. reading here.

868. τῶν κοράκων πονηρίᾳ. These words are continued to Mnesilochus by R. H. and all editions (except Bothe) before Fritzsche. Bentley suggested that they should be transferred to the Woman, and this must have been the reading of the Scholiast, who says, ὅτι πονηροὶ οἱ κόρακες, καὶ ὅτι μέχρι νῦν οὐκ ἐσπάραξάν σε. And so Bothe, Fritzsche, recentiores. But this would be making Critylla enter into the jest, which she is noway inclined to do.

872. ξένους Zanetti, Farreus, Grynaeus, Portus, recentiores. ξένος R. H. Junta, Gelenius, Rapheleng.

873. κάμνοντας R. H. vulgo. καμόντας Lenting, Blaydes, Velsen.

874. ποίου Πρωτέως; the MSS. indicate that these words belong to a new speaker, but do not say to whom. All the editions, except as hereinafter mentioned, give them to Euripides, and I think rightly. However, Bentley, Tyrwhitt, Elmsley, and Dobree, four of the greatest names in Aristophanic literature, all proposed to transfer them to the Woman. And at first sight, this is a very attractive suggestion; giving ποίου the meaning of scornful repudiation which it so often bears in Aristophanes *Proteus indeed!* Nevertheless it cannot, I think, be right. Critylla, as the next line shows, supposes Mnesilochus to be referring to Πρωτέας (genitive Πρωτέου), and she would be giving herself away, if she began by repeating Πρωτέως, which could only be the genitive of Πρωτεύς. "Neque enim," says Enger, "hoc dicere potest 'quem Proteum tu narras? imo Proteam, sed hic jamdudum est mortuus.'" Accordingly the alteration is rejected by all editors except Bothe, Fritzsche, Blaydes, and Velsen. ποίου is a simple interrogative, as it is three lines below.

875. ὦ τρισκακόδαιμον R. H. vulgo. Bentley suggested ὁ τρισκακοδαίμων.

878. πεπλώκαμεν R. H. vulgo. Dindorf suggested πεπλεύκαμεν which is read by Meineke, Holden, and Blaydes.

879. τούτῳ τῷ Grynaeus, Dindorf, Fritzsche, Enger, recentiores. τῷ (without τούτῳ) R. H. and the editions other than herein mentioned. Bentley proposed to supply the missing foot by τῷδε, which Weise adopts; Scaliger by inserting κακῷ after τῷ, which Thiersch adopts: and Brunck and Invernizzi insert ὦ μέλε before τῷ. For κακῶς

Dobree would write κάκιστ' as in Peace 2.

880. Θεσμοφόριον R. H. vulgo. Θεσμοφορεῖον Meineke, recentiores. See on 278 supra.—τουτογί R. all editions before Gelenius, and all after Bergler. τουτονί H. Gelenius, Rapheleng, Portus. τοιτοΐ Bentley, Scaliger, Faber, Kuster, Bergler.

883. ὅστις γ' Scaliger (in notes), Bentley, Brunck, recentiores. ὅστις R. H. editions before Brunck.

885. τέθνηκε Brunck, recentiores, except Bekker. τέθνηκεν R. H. editions before Brunck, and Bekker afterwards.

887. κακῶς ἄρ' all editions before Invernizzi, and Bekker, Fritzsche to Bergk inclusive, and Blaydes afterwards. κακῶς τ' ἄρ' R. H. Invernizzi, Bothe, Thiersch, Dindorf (but in his notes Dindorf returns to κακῶς ἄρ'), and Hall and Geldart,—γέ τοι all editions before Bergk, and Hall and Geldart afterwards. γ' ἔτι Bergk, Blaydes. Meineke rewrites the verse κακὴ κακῶς τἄρ' ἐξόλοιο, κἀξολεῖ, and this, with the astonishing κακή, is accepted by Holden, and, with κακὴ changed into κακὸς, by Velsen.

889. τί δαὶ Scaliger (in notes), Bentley, D'Orville, Invernizzi, Thiersch, and Dindorf. τί δὲ R. H. vulgo. Scaliger suggested τί δ' αὖ or τί δαὶ, and Bentley τί δαὶ or τί δή. The latter is the reading of the editions which go by the names of Scaliger and Faber, and so Fritzsche, Enger, Bergk, recentiores. τί δὲ δὴ Brunck, Bekker, Bothe, and Weise.

892. αὖ τὸν R. (as corrected), Kuster, recentiores. αὐτὸν H. and (originally) R. editions before Kuster.

895. βαΰζε Zanetti, Farreus, Gelenius, recentiores. βαΰζα R. H. Junta, Grynaeus. Reiske suggested παῦσαι σύ. And Kuster proposed to change σῶμα into ὄνομα. But Bergler rightly says that τοὐμὸν σῶμα is a Euripidean periphrasis for 'me.'

898. εἰ μὴ R. Junta, Gelenius, Rapheleng, Bekker, Dindorf, recentiores, except as hereafter mentioned. εἰ μὶ H. the other editions before Dindorf, and Weise afterwards. Elmsley (at Ach. 47) and Reisig suggested ἀλλ' εἰμὶ, and so Thiersch: but Elmsley in his supplementary notes came round to εἰ μή. Bothe reads εἰμὶ δέ.

901. Μενέλαον ἐμὸν H. We should certainly have expected τὸν ἐμὸν, but Aristophanes is borrowing from Eur. Helen 54 προδοῦσ' ἐμὸν πόσιν. The τὸν is supplied in R. and in all editions before Brunck to the destruction of the metre. Μενέλαον τὸν (omitting ἐμὸν) Hermann, Velsen. Μενέλεων τὸν ἐμὸν Scaliger (in notes), Bentley, Kuster (in notes), Brunck, recentiores, except Velsen.

909. εἶδον (as Eur. Hel. 564) Brunck, recentiores. ἴδον R. H. editions before Brunck.

910. Μενελάῳ σ' ὅσα γ' ἐκ τῶν ἰφύων. This line stands in the text as in R. H., except that for Μενελάῳ σ' they have Μενέλαον, and for ἰφύων, ἀφύων. Μενελάῳ σ' has been restored from Eur. Hel. 565, and ἰφύων from Suidas, s. v. ἰφύη. The MS. reading is retained by all editions before Kuster, who, leaving the first three words as they stood, continued (from the Helen) γέ σ' οὐδ' ἔχω τί φῶ, but seems from his note to have intended the further change of Μενέλαον into Μενελάῳ. And, with this further change, he is followed by Bergler and

Blaydes. Meanwhile Pierson (on Moeris, s. v. Ἀγυιᾶ) pointed out that Suidas (s. v. ἰφύη) had retained the true reading ἰφύων, and Brunck accordingly settled the line as in the present text. He is followed by all subsequent editors except Blaydes: and except that Thiersch, Dindorf, and Enger (contrary to all the MSS. both of Euripides and Aristophanes) change Μενελάῳ into Μενελέῳ, and that Bergk, Meineke, and Holden follow Porson in reading σέ γ' for σ' ὅσα γ'. Before the reading ἰφύων had become known, Bourdin suggested ὀφρύων for ἀφύων.

911. ἔγνως ἄρ' R. H. vulgo. ἔγνως γὰρ (from Eur. Hel. 566) Blaydes.

912. ἐς χέρας Zanetti, Farreus, Grynaeus, Kuster, recentiores, except Hall and Geldart. ἐς χάρας Junta, Gelenius to Faber, but Scaliger in a note had restored χέρας. ἐσχάρας R. H. Hall and Geldart; an impossible reading.

914. περίβαλε Bisetus, Bothe, Thiersch, Fritzsche, Enger, recentiores. περίβαλλε R. H. the other editions before Enger.

918. κωλύεις R. H. vulgo. κωλύσεις Cobet, Meineke, Velsen. But Critylla *is* hindering him, not merely *going to* hinder him. Had Euripides addressed Cobet's question to her, she might have replied with Dionysus in Frogs 527 οὐ τάχ' ἀλλ' ἤδη ποιῶ.

926. σ' οὐδέποτ' R. H. vulgo. Elmsley (at Ach. 127) proposed οὐδέποτε σ' which is followed by Dindorf, Enger, Meineke, Blaydes, and Velsen.—ἐμπνέω Zanetti, Farreus, Rapheleng, recentiores. ἐνπνέω R. H. Junta, Grynaeus, Gelenius.

927. προλίπωσ' Scaliger (in notes), Brunck, recentiores. προλείπωσ' R. H. editions before Brunck. 'πιλίπωσ' Blaydes.

929. ἔλεγ' H. Bentley, Brunck, recentiores. ἔλεγεν R. editions before Brunck.

934. νῦν δή γ' Dobree, Fritzsche, Bergk, recentiores. νῦν δῆτ' R. H. vulgo.

935. ὀλίγου R. H. Dawes, Bergler (in notes), Brunck, recentiores. ὀλίγον editions before Brunck.

939. χαρίσωμαι Porson, Bekker, recentiores. χαρίσομαι R. H. editions before Brunck, and Invernizzi afterwards. χαριοῦμαι Bentley, Brunck.

941. μή 'ν Kuster (in notes), Brunck, recentiores. μὴν R. H. μὴ editions before Brunck.

943. ἔδοξε Scaliger (in notes), Brunck, recentiores. ἔδοξεν R. H. editions before Brunck.

944. παριοῦσι Brunck, recentiores, except as hereafter mentioned. παροῦσι R. H. editions before Brunck, and Bekker, Bothe, and Fritzsche afterwards.

945. ἰατταταιάξ Bentley, Bothe, Dindorf, Meineke, Holden, Blaydes. ἰαππαπαιάξ R. H. vulgo.

946. ἔστ' Bentley, Weise, Enger, Meineke, Holden, Blaydes. ἔστιν R. H. vulgo.

947. παίσωμεν Zanetti, Farreus, Rapheleng, Scaliger, recentiores. πέσωμεν R. H. Junta, Grynaeus, Gelenius, Portus.—ταῖσι Bentley, Brunck, recentiores. ταῖς R. H. editions before Brunck. Some editors change θεαῖν and αὐταῖν in the following lines to θεοῖν and αὐτοῖν. See on 285 supra.

952. μέλειν Zanetti, Farreus, Grynaeus, Brunck, recentiores. μέλλειν R. H. Junta, and from Gelenius to Bergler inclusive, but Bentley had suggested μέλειν.

954. ποσὶν R. H. vulgo. Bergk suggested, and Holden reads, ποσσὶν.

955. χειρὶ R. H. vulgo. χερὶ Dobree, Meineke, Velsen.

966. χρῆν Bothe, Fritzsche, Meineke, Velsen, Hall and Geldart. χρὴ R. H. vulgo. Meineke suggested, and Holden reads, χρή μ'.

967. ὡς ἐπ' ἔργον ᾠδικὸν see the Commentary. ὥσπερ ἔργον αὖ τι καινὸν R. H. vulgo. Bothe changed καινὸν into καινῶν. Fritzsche inserted ἐπ' between ὥσπερ and ἔργον, whilst Enger changed ὥσπερ into ὡς ἐπ', in which he is followed by Meineke and Velsen. Reiske proposed ὥσπερ ἔργων αὐτίκα καινῶν, Hermann οἷσπερ ἔργον, αὐτίκα, and Dindorf ὥσπερ ἔργον αὐτίκα, which is read by Weise and Blaydes.

968. εὐφυᾶ Bothe, Thiersch, Dindorf, recentiores. εὐφυῆ R. H. editions before Bothe. But Brunck had suggested εὐφυᾶ.

969. ποσὶ Reisig, Bothe, Thiersch, recentiores. ποσὶν R. H. editions before Bothe.—Εὐλύραν Zanetti, Farreus, Rapheleng, recentiores. ἐλύραν R. H. Junta, Grynaeus, Gelenius.

975. χοροῖσιν ἐμπαίζει R. H. vulgo. χοροῖσι συμπαίζει Meineke, Holden.

980. ἡμετέραισι Hermann, Thiersch, Dindorf, Enger, Bergk, recentiores. ἡμετέραις R. vulgo.—χαρέντα R. vulgo. χαρέντας Zanetti, Farreus, Scaliger, Faber, Kuster (in notes). This and the following line are omitted in H.

982. διπλῆν χάριν χορείας Bisetus, Scaliger (in notes), Kuster (in notes), Invernizzi, Bothe, Dindorf, recentiores. διπλῆν χαίρειν χορείας R. (and with δὲ πλὴν for διπλῆν H.) Junta, Grynaeus, and the subsequent editions before Bergler. διπλῆν χεροῖν χορείαν Zanetti, Farreus, Bergler, Brunck, Bekker, Thiersch.

984. πάντως δὲ νηστεύωμεν see the Commentary. νηστεύωμεν δὲ πάντως R. H. editions before Bothe, and Hall and Geldart. νηστεύομεν δὲ πάντως Bentley, Bothe, Thiersch, recentiores.

985. ἀλλ' εἶ' ἐπ' ἄλλ' all printed editions except Hall and Geldart. ἀλλ' ειαπάλλ' R. ἀλλει' ἀπ' ἀλλ' H. Blaydes suggests eleven ways of altering the line, the seventh of which ἀλλ' εἶα πάλλ' is adopted by Hall and Geldart. I do not know what meaning they attach to it.

986. τόρευε R. H. vulgo. In his note on Horace A. P. 441 (see the Commentary on line 53) Bentley proposed τόρνευε, but in his Aristophanic jottings he left the MS. reading unaltered.

987. δέ γ' ᾠδῆς αὐτός. I have substituted ᾠδῆς for the MS. ὧδ' which is unmetrical and unmeaning. The Chorus are calling upon Dionysus to lead the song and dance. δέ γ' ὧδ' αὐτὸς R. vulgo. δ' ἐγὼ δ' αὐτὸς H. δέ γ' αὐτὸς ὧδε Hermann, Fritzsche, Enger, Meineke, and Holden. Hermann also suggests δέ γ' ὅδ' αὐτὸς which Weise adopts.

988. κισσοφόρε Βάκχειε δέσποτ' R. H. vulgo. κισσοφόρ' ὦναξ Βάκχει' Hermann, Weise, Velsen.

989. φιλοχόροισι Scaliger (in notes), Bentley, Brunck, recentiores. φιλοχόροισιν R. H. editions before Brunck.

990. Εὔιον ὦ Διός τε Fritzsche. Εὔιον ὦ Διόνυσε R. H. vulgo. Εὔιε ὦ Διὸς σὺ Enger, Meineke, Holden, and Velsen. Other alterations have been suggested, but none worth mentioning.

993. ἐρατοῖς R. H. vulgo. In the MS. reading this should answer to πετρώδεις

in the antistrophe; and therefore Wellauer proposes ἐραστοῖς, and Hall and Geldart ἐραννοῖς. But it is impossible to part with ἐρατοῖς, and Enger's emendation in the antistrophe, which I have adopted, seems far simpler and better.

994. ὦ Εὔι' Εὔι' εὐοῖ ὦ Εὔι' Hermann, Fritzsche, Enger, Meineke, Holden, Blaydes, and (except that for the second ὦ Εὔι' he marks a lacuna) Velsen. Εὔιον, εὔιον, εὐοῖ R. H. vulgo.

995. σοὶ Zanetti, and all printed editions except those mentioned below. σνὶ R. H. Junta, Gelenius, Portus, Scaliger, Faber; but Scaliger in his notes reads σοὶ.

996. Κιθαιρώνιος Zanetti, Farreus, Bothe, Thiersch, recentiores. Κιθαρώνιος R. H. and the other editions before Bothe.

998. πετρώδεις τε νάπαι Enger, Holden, Velsen. καὶ νάπαι πετρώδεις R. H. vulgo.

1001. ἐνταῦτα R.H. Brunck, recentiores. ἐνταῦθα editions before Brunck; but the Scythian, as Brunck observed, is without aspirates.—οἰμῶξι Bentley, Brunck, recentiores. οἰμώξει R. H. editions before Brunck.

1002. ἰκέτεῦσι Brunck (in notes), Thiersch, Fritzsche, recentiores. ἰκετεύσῃ editions before Brunck. ἰκέτευε Brunck (in text) and, with the exception of Thiersch, the subsequent editions before Fritzsche.

1004. ἐπικροῦεις H. Wellauer, Thiersch, Fritzsche, recentiores. ἐπικρούσεις R. and all editions (except Thiersch) before Fritzsche.

1005. μᾶλλο Bentley, Bothe, Thiersch, recentiores. μᾶλλον R. H. editions before Bothe. But Brunck, Invernizzi, and Bekker inserted ἂν after μᾶλλον — ἰατταταῖ Bentley, Porson, Dindorf, Enger, recentiores. ταττεταῖ R. H. editions before Brunck. τί ταττεταῖ; Thiersch, giving the two words to the Scythian; cf. Frogs 649. ἀταττεταῖ Brunck, Invernizzi, Bekker, Fritzsche. ἀτταταττεταῖ Grynaeus.

1007. 'ξενίγκι Bentley, Scaliger (in notes), Invernizzi, recentiores, except that Enger and some recent editors prefer to write it 'ξίνιγκι. ξείνιγκι R. vulgo. ξύνιγκι H. Brunck.

1010. ἀνήρ. The aspirate was added by Bothe.

1011. ὑπεδήλωσε Scaliger (in notes), Brunck, recentiores. ὑπεδήλωσεν R. H. editions before Brunck.

1013. οὖν ἔτ' ἔσθ' Porson, Dindorf, Weise. οὖν ἔσθ' (omitting ἔτ') R. H. editions before Brunck, and Bekker afterwards. οὖν ἐστίν γ' Kuster (in notes), Brunck, Invernizzi, Bothe. οὖν οὗτός γ' Fritzsche. οὖν τι ἔσθ' Thiersch. οὖν τοῦτ' ἔσθ' Dobree, Enger, Bergk, recentiores.

1014. παρέπτατο R. H. vulgo. παρέπτετο Invernizzi, Bothe, Meineke, recentiores.

1015-21. The name of Euripides is not given here, nor the name of Mnesilochus infra 1022, by R. They are both so given by H., by the second corrector of R., and by all editors except Bergk. R.'s arrangement, as in the text, is restored by Tyrwhitt, Elmsley, and Bergk. See the Commentary.

1016. ἀπέλθοιμι R. H. all editors before Brunck, and Bergk afterwards. ὑπέλθοιμι Bentley, Bothe, Fritzsche. ἐπέλθοιμι Brunck, and subsequent editors except as herein appears. "Dedi πελάθοιμι" Blaydes. Of course the emendations of Bentley and Brunck are made

on the supposition that Euripides is the speaker.

1017. λάθοιμι Bentley, Tyrwhitt, Brunck, recentiores, except Bekker. λάβοιμι R. H. editions before Brunck, and Bekker afterwards.

1019. προσᾴδουσα Elmsley (in his note on Tyrwhitt) and Dobree. προσαιδοῦσσαι R. H. προσεδοῦσσαι Junta, Gelenius, Rapheleng. προσειδοῦσα Zanetti, Farreus. προσειδοῦσσαι Grynaeus. προσιδοῦσα Portus to Bergler, Weise. προσαυδῶσα Brunck, Invernizzi, Bekker. προσαυδῶ σε Hermann, Bothe, Blaydes. προσᾴδουσαν Thiersch. πρὸς Αἰδοῦς σε Seidler, Dindorf, Fritzsche, Enger, Bergk, recentiores, except Blaydes and Velsen. πρὸς Αἰδοῦς σὺ Velsen. πρὸς Ἅιδου σὲ (*in Deaths name*) Rutherford. Scaliger proposed πρὸς σὲ Διὸς ἀήτας ἔναντρος.—ταῖς. This seems a corollary of Elmsley's emendation. τὰς R. H. vulgo. τᾶς Fritzsche. τὰν Seidler, Dindorf, Enger, Bergk, recentiores. τοῖσδ' (or τοισίδ' ἄστροις for τὰν ἐν ἄντροις) Tyrwhitt. At the commencement of the line κλύεις (R. H. vulgo) is changed into κλύοις by Bisetus, Scaliger (in notes), Kuster to Bekker, and Dindorf.

1023. πολυπονώτατον R. H. vulgo. πολυστονώτατον Burges, Enger, Meineke, Holden, Velsen, Hall and Geldart.

1026. φύλαξ πάλαι R. H. vulgo. πάλαι μοι φύλαξ Enger, Meineke, Holden, Velsen, Hall and Geldart.

1027. ἐφέστηκ' R. H. vulgo. ἐφεστὼς Meineke, Holden, Blaydes, Velsen, Hall and Geldart. After ἐφέστηκ' Fritzsche inserts ὅς ἐμ', and Bergk inserts the same words after ἄφιλ' as he writes it. Bothe inserts δ' after ἄφιλον.

1028. ἐκρέμασεν Bothe, Fritzsche, Meineke, recentiores. ἐκρέμασε R. H. vulgo. κρεμάσας Brunck, Bekker. After ἐκρέμασεν Blaydes inserts με τοῖς.

1030. ὑφ' ἡλίκων R. H. vulgo. ἡλίκων ὑπὸ Hermann, Meineke, Holden, Velsen. ἡλίκων μετὰ Blaydes.

1031. κημῷ 'φέστηκ' ἔχουσα ψῆφον see the Commentary. ψῆφον κημὸν ἔστηκ' ἔχουσ' R. H. Junta, Grynaeus, Gelenius. ψήφων κημὸν Zanetti, Farreus, Portus, recentiores, except as hereinafter mentioned. Meineke and Holden put ψῆφον in brackets. Velsen, and Hall and Geldart omit it.

1032. ἐμπεπλεγμένη H. Zanetti, Farreus, Rapheleng, recentiores. ἐνπεπλεγμένη R. Junta, Grynaeus, Gelenius.

1034. ξὺν παιῶνι Zanetti, Farreus, Grynaeus, Scaliger (in notes), Kuster, recentiores. ξυμπαιῶνι R. H. the other editions before Kuster.

1039. ἄλλ' ἄνομα Scaliger (in notes), Bothe, Bergk. ἀλλὰν ἄνομα R. H. ἀλλ' ἂν ἄνομα Zanetti, vulgo. ἄλλ' ἄνομα ἄνομα Thiersch and (omitting ἄλλ') Blaydes. τάλαν' ἄνομα Hermann, Enger, Meineke, Holden, Hall and Geldart.

1040. φῶτα R. H. vulgo. φῶτά τε Hermann, Fritzsche, Enger, Holden, Hall and Geldart.—λιτομέναν R. H. vulgo, but Enger and a few others prefer the nominative λιτομένα. ἀντομέναν Thiersch. ἀλιτήμενα Bothe.

1041. φεύζουσαν see the Commentary. φεύγουσαν R. H. vulgo. φλέγουσαν Musgrave (at Eur. Or. 1394), Brunck, recentiores, except Thiersch, and Hall and Geldart, and except that Enger and others write it φλέγουσα.

1042. ἔ, ἔ R. H. Invernizzi to Fritzsche inclusive, and Hall and Geldart; all other editors omit the ἔ, ἔ,

I do not know why. They seem to me the Comic adjunct to the Tragic αἶ αἶ.

1044. κροκόεν εἶτ' so, I think, we should read, with ἔνδυμα understood. κροκόεντ' R. H. vulgo, with χιτῶνα understood. κροκόεν τόδ' Bergk, Blaydes, Velsen.—ἐνέδυσεν R. H. vulgo. ἀμφέδυσεν Hermann, Enger, Bothe. As to the ὃς ἐμὲ at the commencement of the line, Blaydes writes "Displicet ὃς ἐμὲ repetitum. Dedi εἶτα." De gustibus non disputandum. Mihi valde placet ὃς ἐμὲ repetitum.

1045. τοῖτδ' ἐς τόδ' Hermann, Thiersch, Bergk, recentiores. τοῖσδε τόδ' R. H. vulgo.

1047. ἰώ μοι R. H. vulgo: but several editors follow Hermann in omitting the μοι.—ἄτεγκτε Portus, recentiores, except Blaydes. ἀνέτικτε R. H. Junta, Grynaeus, Gelenius, Rapheleng. ἀνάτεγκτε Zanetti, Farreus. ἂν ἔτεκε Blaydes.

1048. τίς ἐμὸν R. vulgo. τί σεμνὸν H.—οὐκ ἐπόψεται R. H. vulgo. οὐκ ἐποικτερεῖ Brunck, Invernizzi. οὖν ἐπόψεται Bothe.

1050. εἴθε με R. H. vulgo. Reiske and Kuster suggest εἴθε μοι.

1051. τὸν βάρβαρον R. H. vulgo. τὸν δύσμορον Brunck, Weise, Blaydes, Velsen. καὶ βάρβαρον Invernizzi. καὶ τὸν βάρβαρον Bisetus, Bothe. Fritzsche thinks that the word used by Euripides may have been πάμμορον, but has no doubt that βάρβαρον is right here.

1052. λεύσσειν Portus, recentiores. λεύσειν R. H. editions before Portus.

1054. λαιμότμητ' R. H. vulgo. λαιμοτόμητ' is suggested by Dindorf, "initium versus si fuit dochmiacum," and adopted by Enger, Meineke, Holden, and Velsen.—δαιμόνων R. H. vulgo. δαιμονῶν Brunck (citing Aesch. Septem 995 δαιμονῶντες ἄτᾳ, Choeph. 557 δαιμονᾷ δόμος κακοῖς, Eur. Phoen. 888 ὡς δαιμονῶντας, κἀνατρέψοντας πόλιν), Invernizzi, Bekker, Bothe, Dindorf, and Bergk; but in his notes Dindorf reverts to δαιμόνων. A friend of Fritzsche suggested δαιμόνι' which Fritzsche (while citing δαιμόνι' ἄχη from Aesch. Pers. 583) rightly rejects, but it is adopted by Meineke, Holden, and Velsen. Reiske suggested δειμαίνων.—αἰόλαν . . . πορείαν R. H. vulgo. αἰόλᾳ . . . πορείᾳ Reiske, Brunck, Invernizzi, Bothe. The conjectures δαιμονῶν, αἰόλᾳ, and πορείᾳ are by Invernizzi carelessly attributed to R.

1055. ἔπι Scaliger, Faber, Fritzsche, Velsen. ἐπὶ R. H. vulgo. ἐπιπορείαν (in one word) Thiersch.

1056. ΗΧΩ. see the Commentary. R. originally prefixed no name to any of the speeches of Echo, giving merely a line (as its manner was) to denote a new speaker: but the second corrector inserted Εὐριπ. ἠχὼ here and ἠχὼ alone in 1069 and 1082. H. has Εὐριπ. ἠχὼ here and in 1069, and ἠχὼ alone in 1082 and 1085, elsewhere prefixing a line only. The Editio Princeps gave Εὐ. here, and ἠχὼ to all the other speeches, and so all the other editions before Brunck, excepting that Portus prefixed Εὐριπίδης ὡς ἠχὼ to the present line. Brunck, whilst retaining the same prefix as Portus here, made the deplorable mistake of changing ἠχὼ into Εὐρ. everywhere else; and this error is followed by all subsequent editors.

1058. ἥτις (R. H. vulgo) is omitted by Junta, Zanetti, and Farreus.

1059. ἐπικοκκάστρια R. all editions before Portus, and Thiersch and all subsequent editions, except Bothe and

Weise. ἐπικοκκάστρεια H. ἐπικοκκύστρια the other editions.

1062. τὸ σαυτῆς. All editions before Fritzsche read τοσαῦτα, on which Bentley conjectured τὸ σαυτοῦ in accordance with τέκνον. But it having been ascertained that R. H. have τοσαύτης, it was seen that the true reading was τὸ σαυτῆς in accordance with Ἀνδρομέδα, and so Dindorf suggested, and Fritzsche and all subsequent editors read, except Bothe who retains τοσαῦτα.

1063. ἐλεινῶς R. Bekker, recentiores, except Bergk. ἐλεεινῶς H. editions before Bekker, and Bergk afterwards.

1064. λόγων R. H. vulgo. Bentley suggested γόων, and so Meineke reads.

1066. ὡς R. H. vulgo. πῶς Meineke, Velsen. Bergk suggested μακρὸν ὡς.

1067. διφρεύουσ' H. and (as corrected) R. Gelenius, Portus, Scaliger, Kuster, recentiores. διφρέουσ' R. (originally) and the other editions before Kuster.

1070. περίαλλα Portus, recentiores. περὶ ἄλλα R. H. editions before Portus, except Zanetti, Farreus, and Rapheleng, who have περὶ ἄλλων.

1073. γραῦ Porson, Brunck, recentiores. γραῦς R. H. editions before Brunck.—στωμυλλομένη Grynaeus, Bentley, Bergler (in notes), Porson, Brunck, recentiores. στωμυλωμένη R. editions (other than Grynaeus) before Portus. στωμυλομένη H. στωμυλλωμένη Portus and subsequent editions before Brunck.

1077. ὠγάθ' R. H. vulgo. ὦ γραῦ Blaydes.

1080. τί κακόν (in each speech) Bentley, Bothe, Thiersch, recentiores. τί τὸ κακόν (in each speech) R. H. editions before Bothe.

1082. ΣΚ. R. H. editions before Brunck. Here again, as in the case of ἠχὼ (see on 1056 supra), Brunck altered the nomenclature for the worse, by substituting TOX.—σί (as is read two lines below) Brunck, recentiores, except Fritzsche and Enger. τί R. H. editions before Brunck, and Fritzsche and Enger afterwards.—λαλῖς R. (as corrected) and so the Scholiast, Dindorf (in notes), Weise, Enger, recentiores (except Bothe). λαλεῖς H. and (originally) R. editions before Weise, and Bothe afterwards.

1087. σὺ R. H. vulgo. σί Portus to Bergler inclusive, and Bothe afterwards.—λαλῖς the same editors as in 1082. λαλεῖς R. H. and the other editors.—κλαύσαι. The MSS. and editors before Brunck have κλαύσαιμι, which Brunck altered into κλαύσει, and he is followed by all subsequent editors. But the Scythian is not at all likely to have spoken such good Greek as κλαύσει, nor is κλαύσει likely to have been corrupted into κλαύσαιμι. I imagine that the Scythian said κλαύσαι (for κλαύσει) to which some copyist would naturally add the orthodox -μι. Bentley conjectured κλαύσεμι.

1089. κακκάσκι Junta, vulgo. κάκκασκι or κάκασκι R. κακκάκις or κακκάσκι H. κακκάσκη Bentley, Brunck to Dindorf, and Fritzsche. Fritzsche, however, conjectured κακκάσκις which is read by Blaydes and Velsen. κακκάσκει Enger, Bergk.

1092. ποῦ 'στ' Brunck and many recent editors. ποῦ 'σθ' R. H. vulgo.

1093. πεύγεις; Enger and many recent editors. φεύγεις R. H. vulgo. To the Scythian's exclamations ποῖ ποῖ πεύγεις; and οὐ καιρήσεις there is no corresponding echo in the MSS. or any of the

editions before Brunck. Brunck added it in each case, and is followed generally by subsequent editors. I have, with Fritzsche, inserted it only after οὐ καιρήσεις, since the Scythian's ἔτι γὰρ γρύζεις, whilst it implies an echo immediately preceding, seems also to imply a previous silence.

1094. οὐ καιρήσεις (from the gloss ἀντὶ τοῦ, οὐ χαιρήσεις) Dindorf (in note), Fritzsche, recentiores. οὐκ αἰρήσεις R. H. editions before Fritzsche.

1102, 1103. These two lines are omitted in R. and H., doubtless because line 1101 and line 1103 end with the same word Γοργόνος. They are inserted by the second corrector of R., recognized by the Scholiast, and found in every printed edition.

1102. σί Thiersch, Blaydes. τί R. H. vulgo. I have followed Thiersch because we have had the very word σί for τί before, but I do not think it necessary to make the Scythian's jargon consistent, and I have therefore retained some words which recent editors have altered to preserve the analogy.—Γόργος Fritzsche, Enger, Bergk, Meineke, Holden, Velsen, Hall and Geldart. Γοργόνος the corrector of R. and vulgo; Brunck and the subsequent editors who retain Γοργόνος, omitting the preceding τῇ and so making the line metrical. Thiersch also omitted the preceding τῇ and wrote Γόργο τῇ. Dindorf proposed Γοργῶ which Weise reads, and Blaydes reads Γόργου. Though accepting Fritzsche's reading, I should myself have been inclined to read Γοργοῦς, as in Eur. Orestes 1520, 1521; Phoen. 456 (Porson's reading). In the edition of Portus the iota in πέρι is, apparently by a defect in the type, written; and subsequent editors, restoring the iota, also retained the ; as a note of interrogation: but Fritzsche who was the first to understand the line rightly, and to see that πέρι stands for φέρεις, struck out the note of interrogation here, and placed it after λέγι as in the text.

1103. κεπαλή Bothe, Fritzsche, recentiores. κεφαλή or κεφαλῇ the corrector of R. and all other editions before Bothe. The last two words of the line τὴν Γοργόνος are continued to the Scythian by the corrector of R. and all editors before Thiersch; Thiersch transferred them to Euripides, an arrangement universally approved. And it may be observed that R. has a colon, and Junta a full stop after κεφαλή. Euripides means that he said Γοργόνος not Γόργος.

1108. οὐκὶ μὶ R. and under various forms all editors before Brunck, and Hall and Geldart since. Brunck changed μὶ into μὴ (for which the Scythian meant it), and has been followed by all subsequent editors except as aforesaid. οὐκ ἰμὶ H.—λαλῆσι Brunck, and all subsequent editors. λαλῇς R. H. and all editors before Brunck. Junta and all editors before Scaliger's edition wrote οὐκιμιλαλῇς as if it were one word. In the editions of Scaliger and Faber it is written οὔκι μι λαλῇς, whilst Kuster and Bergk write it οὐκιμὶ λαλῇς.

1114. κύστο Scaliger (in notes), Enger, Bergk, recentiores. σκύτο R. vulgo. σῆντο H. πόστη Brunck, Invernizzi, Bekker, and Bothe. κύτο Thiersch, Weise, while Fritzsche suggests σῦτο.—μή τι Brunck, recentiores, except Fritzsche. μῆτι R. H. editions before Brunck, while Junta, Grynaeus, Ge-

lenius, Rapheleng, and Fritzsche have σκυτομῆτι in one word.—μικτὸν R. H. vulgo. Bentley suggested, and Bothe reads, μικκὸν. Bergler made the same suggestion, referring to Ach. 909, where, as he observes, the form is used by the Boeotian. "Sed Scytha," he adds, "in ceteris non loquitur Boeotice." Enger suggested, and Meineke reads, μικρὸ. Blaydes gives μικτὸ.

1115. δεῦρό Bentley, Brunck, recentiores. The MSS. and earlier editions have δεῦρο δεῦρό.

1118. ζηλῶσί σε R. H. Fritzsche, Enger, Bergk, Meineke, Velsen, Hall and Geldart. ζηλῶ σί σε Brunck and the other subsequent editions. ζηλῶ τί σε editions before Brunck.

1119. τὸ πρωκτὸ Brunck, recentiores. τῶ πρωκτῶ R. H. editions before Brunck. For περιεστραμμένον (R. H. vulgo) Blaydes and Velsen read περιεστραμμέν' ἦν.

1120. ἐπτόνησά σ' Bentley, Brunck, recentiores, except Blaydes and Velsen. ἐπτόνησας R. editions before Brunck. ἐπόνησας H. ἐπτόνησ' ἄν σ' Blaydes, Velsen.

1122. ἐς εὐνὴν Portus recentiores. ἔς τ' εὐνὴν H. and (as corrected) R. editions before Portus. ἔσθ' εὐνὴν R. originally.

1124. ἐξόπιστο Brunck, recentiores. ἐξόπισθο R. H. editions before Brunck.

1125. δεσμά Grynaeus, Scaliger, Faber, Brunck, recentiores. And so both Kuster and Bergler in their notes. δέμας R. H. the other editions before Brunck.

1126. τὸ κεπαλή σ' Brunck, recentiores. τὸ κεπαλῆς H. and (as corrected) R. editions before Brunck. καὶ παλῆς R. originally.

1127. ἀποκεκόψο H. Fritzsche, Enger, Bergk, Meineke, and Holden. ἀποκεκόψοι R. (as corrected) editions before Brunck. ἀποκέκοψ' R. originally. ἀποκέκοψι Brunck and (save as aforesaid) recentiores.

1128. αἶ αἶ. See Appendix on Eccl. 911.

1129. οὐκ ἂν ἐνδέξαιτο Kuster (in notes), Bergler (in notes), Brunck, recentiores, except as hereinafter mentioned. οὐκ ἂν δέξαιτο R. H. editions before Brunck, except that Zanetti, Farreus, and Grynaeus have δείξαιτο for δέξαιτο. Bentley suggested ἐσδέξαιτο. Thiersch adopts Reiske's suggestion ἀναδέξαιτο. Lenting proposed οὐ γὰρ ἂν δέξαιτο which is adopted by Holden, Blaydes, Velsen, and Hall and Geldart.

1131. ἀναλίσκοις ἂν R. H. vulgo. Between the two words Grynaeus inserts αὔτ'.

1132. τούτῳ all printed editions except Junta. τοῦτο R. H. Junta.

1133. ἐπιτήκιζέ Bergler (in notes), Brunck, recentiores, except Hall and Geldart, who, following a suggestion of Blaydes, read ἐπιτήκιζι. ἐπιτηκίζει R. H. editions before Brunck.

1135. ἔτι γὰρ R. H. vulgo. Velsen follows Hamaker's very improbable suggestion πληγὰς.

1139. παρθένον R. H. vulgo. παρθένων (connected with χορὸν) Zanetti, Farreus, Grynaeus. — κούρην Hermann, Bothe, Thiersch, recentiores., κόρην R. H. editions before Bothe.

1143. Between the words καλεῖται and φάνηθ' R. had στυγνᾶς ὥσσε (struck out by the second corrector), and H. στυγνὰς ὡς ἐ. Apparently, as Fritzsche and Enger observe, the copyist had commenced to write line 1144 (στυγοῦσ' ὥσπερ εἰκός) before line 1143, but when

he had reached the second syllable of ὥσπερ, he found out his mistake, and reverted to line 1143 (φάνηθ' ὦ τυράννους). Unfortunately he omitted to cancel the mis-written words which, making no sense, became still further corrupted. They are not recognized in any printed edition, excepting in that of Thiersch, who writes the lines as follows, Στυγός θ' (*she is called not only* κληδοῦχος *but* Στυγὸς) ὡς ἐκ|φανέντας τοὺς τυράννους | στυγοῦσ' ὥσπερ εἰκός.

1148. ἥκετέ τ' Enger, following Fritzsche's εἰσήκετέ τ'. ἥκετ' R. H. vulgo. ἥκετε δ' Hermann, Meineke, Holden, and Velsen.

1150. οὗ δὴ R. H. vulgo. οὗ δῆτ' Brunck, Invernizzi, Bekker, Bothe, and Weise. But the δὴ must be taken as forming one syllable with the ἀν- which follows.

1151. θέμις Hermann, Meineke, Holden, Blaydes, and Hall and Geldart. θεμιτὸν R. H. vulgo. θεμίτ' Fritzsche, Enger. And so Bothe, who however places it after εἰσορᾶν, and changes οὐ into οὐχί.

1152. σεμνὰ θεαῖν ἵνα R. H. vulgo. σέμν' ἵνα Hermann. σεμνὰ θεοῖν ἵνα the editors who write θεοῖν for θεαῖν in 285 supra.

1155. ἀντόμεθ' R. H. vulgo. Gelenius, by mistake, wrote αἰτόμεθ', which continued till Kuster, who (with Bergler) wrote αἰτούμεθ'. This and the following line are transposed by Hermann, Fritzsche, Meineke, and Holden.

1157. εἰ καὶ R. H. vulgo. Here again Gelenius erroneously wrote εἰ γὰρ, which kept its place until Invernizzi, from R., restored the true reading. Meineke and Holden omit εἰ.

1158. ἤλθετον . . . χἠμῖν. These words are written according to the arrangement first adopted by Fritzsche, from the emendations of Hermann and Reisig, and followed by Enger and Hall and Geldart. ἤλθετον ἔλθετε νῦν ἀφίκεσθ' Reisig, Fritzsche, Enger, Hall and Geldart. ἤλθετον νῦν ἀφίκεσθον R. H. vulgo. ἤλθετε νῦν ἀφίκεσθον Hermann. ἤλθετε νῦν ἀφίκεσθ' Thiersch, Holden, Blaydes, and Velsen. Before ἱκετεύομεν Thiersch inserts ἱκετεῖς, Meineke ἰώ, and Holden a second ἀφίκεσθ'.

1159. ἐνθάδε χἠμῖν Hermann, Fritzsche, Enger, Meineke, Holden, and Hall and Geldart. ἐνθάδ' ἡμῖν R. H. vulgo. ἐνθάδ' ἐν ἡμῖν Reisig. ἐνθάδε γ' ἡμῖν Thiersch.

1166. οὐδὲν μοῦ Bentley. οὐδὲν μὴ R. H. vulgo. The μοῦ seems necessary, since Euripides intends, not to guarantee their immunity from all attacks, but merely to promise them immunity from his own.

1167. ἀκούσετ' (with μοῦ) Bentley, (with μὴ) Brunck. ἀκούσαιτ' R. H. editions before Brunck, and Invernizzi afterwards. ἀκούσητ' Elmsley (at Ach. 295 and Oed. Col. 177), Bekker, and all subsequent editors except Meineke and Velsen, who adopt Hirschig's conjecture ἀκούσεσθ'.—πίθησθε Hirschig, Meineke, recentiores. πείθησθε R. H. editions before Meineke.

1170. παρ' ἡμῶν R. H. vulgo. παρ' ἡμῖν Hirschig, Meineke, Blaydes.

1171. πεῖθε Bisetus, Scaliger (in notes), Kuster, recentiores, except Invernizzi. πεῖσαι R. H. editions before Kuster, and Invernizzi afterwards.

1172. ἐμὸν R. Grynaeus, Portus, recentiores. ἐμόν γ' H. all editions, except Grynaeus, before Portus.

1174. κἀνακόλπασον R. H. vulgo. κἀνα-

κόλπισον Bisetus, Fritzsche, Enger, Holden. κἀνακάλπασον (said to be a conjecture of Hermann), Bergk, Meineke, Velsen. We should perhaps read κᾆτ' ἀνακόλπασον.

1181. κατάθου μὲν. See the Commentary. ἄνωθεν R. H. vulgo. For ἄνωθεν, ὦ Velsen conjectures θὲς ἐκποδὼν. Dr. Blaydes has seven suggestions: (1) φέρε νυν κατάθου θοἰμάτιον: (2) φέρε νυν, ἀπόδυθι θοἰμάτιον, τέκνον, τοδί: (3) ἀπόδυθι, φέρε, θοἰμάτιον: (4) (for ἄνωθεν) ἄνω θὲς: (5) χαμαὶ θὲς: (6) κάτω θὲς: (7) ἄπωθεν.

1182. τοῖσι Bentley, Brunck, recentiores. τοῖς R. H. editions before Brunck.

1183. ὑπολύσω R. H. vulgo. ὑποδύσω Scaliger, Faber.

1184. ναὶ τυγάτριον R. H. vulgo. ναικὶ τυγάτριον Bothe, Fritzsche, Hall and Geldart. ναὶ ὦ τυγάτριον Enger, Meineke, Holden. ναίκ' ὦ τυγάτριον Blaydes. ναὶ σὺ τυγάτριον Velsen. But the Scythian may well have lengthened the second syllable of θυγάτριον.

1185. στέριπο τὸ R. H. Brunck, recentiores. τέριπο τὸ editions before Gelenius. τέρι τὸ Gelenius until Kuster. τέριπα τὰ Kuster, Bergler.—γογγύλη H. Gelenius, recentiores, except Velsen. γογγύλῃ R. editions before Gelenius. γογγυλί Velsen, after a suggestion of Enger. It is perhaps unnecessary to record all alterations in the Scythian's barbarisms.

1186. ἔτι. Tyrwhitt suggested Η ΤΙ. I do not know how he meant to accent the η.

1187. κλαῦσί γ' R. Bentley, Thiersch, Fritzsche, Enger, Meineke, recentiores. κλαύσει γ' H. all editions before Brunck. κλαύσετ' (with μένῃ) Brunck, Invernizzi, Bekker, Bothe, Dindorf. The next line was thought by Bentley to be a παρεπιγραφή, and is inserted, as a παρεπιγραφή, between the words πυγή and κλαῦσί by Brunck, Invernizzi, Bekker, and Fritzsche, and is omitted altogether by Bothe, Dindorf, Enger, Bergk, Meineke, Blaydes, and Velsen. It is therefore not numbered, even by those who retain it. I am much inclined to agree with Bentley's suggestion and Brunck's arrangement. For ἀνακύπτι R. H. have ἀνακύπτῃ, and all the editions before Thiersch have ἀνακύπτει. On the other hand R. H. read παρακύπτι, but here again all the editions before Thiersch have παρακύπτει.

1190. οὐκὶ πιλῆσι Porson, Dindorf (in notes), Weise, Enger, Meineke, Holden, Velsen, Hall and Geldart. τί οὐκ ἐπιλήσει R. H. and all editions except Gelenius before Portus; and so, with a note of interrogation after τί, Fritzsche. τί οὐχὶ πιλήσει Gelenius, Portus, and subsequent editions before Brunck. οὐκὶ πιλήσει Brunck and, except as herein mentioned, recentiores. οὐ πιλῆσι Blaydes.

1191. ὃ, ὃ, ὃ R. H. Brunck, recentiores. The triple exclamation was omitted before Brunck.

1194. ναὶ ναὶ Brunck, recentiores, except Thiersch. ναικὶ Bentley, Thiersch. ναὶ (once only) R. H. editions before Brunck. — γρᾴδιο Bothe, Meineke, Blaydes, Velsen, Hall and Geldart. γρᾴδιον R. H. vulgo.

1195. κάρισο σὺ Brunck, recentiores. κάρισος οὐ R. κάρισο σοῦ· H. κάρισος (alone) editions before Brunck; but Scaliger in his notes suggested κάρισο.

1196. δῶσι R. H. Bekker, Fritzsche,

Enger, Meineke, recentiores. δῶσοι or (in two words) δῶ σοι vulgo. δύο σοι Thiersch.

1197. ἐκῶδέν (variously accented) R. H. vulgo. ἔκ' οὐδέν Enger, Blaydes, Velsen. — ἀλλὰ R. vulgo. ἀλλὸ H. — συβήνην (which both MSS. read infra 1215) Grynaeus and the subsequent editions before Brunck (except Rapheleng), and Hall and Geldart. συμβήνην R. H. Junta, Zanetti, Farreus, and Rapheleng. συβίνην (to assist the pun in 1215) Brunck, recentiores, except as herein mentioned. σιβύνην Enger, Meineke, Holden. συβίνη Blaydes.

1198. κομίζις αὖτις. See the Commentary. κομίζεις αὐτοῖς R. H. editions before Scaliger, except as mentioned below. κομιεῖς αὐτοῖς Scaliger, Faber. κομίζεις αὐτὴν Zanetti, Farreus, Bergler. κομίζεις αὖθις Brunck, Invernizzi, Bekker, Dindorf, Bergk, and Velsen. Bentley suggested either κομιεῖς αὐτόσ' or κομιεῖς αὐτός (for αὐτό). κομιεῖς αὖθις Bothe, Weise, Velsen. κομίζεις αὐτόσ' Fritzsche. κομίζεις αὐτός (for αὐτό) Thiersch. κόμισί σ' αὐτός Enger, Meineke, Holden. κόμισί σ' αὐτό Blaydes. Dobree says "Qu. κόμιζί σ' αὖτις i.e. κομιῶ σοι αὖθις. *Posthac argentum tibi solvam.* Vel κομίζις. *Et posthac mihi reddes pharetram, quum argentum persolvero.*"—ἀκολούτι H. editions before Brunck, and Thiersch, Fritzsche, and Hall and Geldart afterwards. ἀκουλούτι R. ἀκολούτει Brunck, recentiores, except as herein mentioned. ἀκολοῦτ' ὦ Blaydes. But there seems no reason why the last syllable in ἀκολούτι should not be long.

1201. μεμνῆσι (given to the Scythian) R. H. vulgo. μέμνησο (continued to Euripides) Reiske, Dindorf, Enger, Bergk, Meineke, Holden, Velsen.—'Αρταμουξία (as the MSS. write it everywhere else) Bekker, Dindorf, recentiores, except Blaydes. 'Αρτομουξία R. H. vulgo. Dr. Blaydes not merely reads 'Αρτομουξία here, but alters the MS. reading in the four other places in which the name occurs, to make it conform with this.

1208. λέλυσο (*be loosed*) R. H. vulgo. λέλυσαι (*thou art loosed*) Bentley, Reiske, Elmsley, Velsen.—πρὶν R. vulgo. πρὸς H.

1211. δύσκολ' Grynaeus, Portus, recentiores. δύσκολλ' R. H. and the other editions before Portus.

1212. ἀπόλωλο R. H. Bekker, Fritzsche, Enger, Bergk, recentiores. ἀπόλωλον ceteri.

1213. οὐκ ἐπαινῶ R. H. vulgo. οὐκ ἐπαίν' ὦ Velsen, after a conjecture of Meineke.

1214. διέβαλλέ μ' ὁ γραῦς R. H. vulgo. But for ὁ Zanetti, Farreus, and Rapheleng have ὦ, and I have written ὁ. Suidas (s.v. διέβαλεν, which he explains by ἐξηπάτησεν) reads διέβαλέ μ' ἡ γραῦς. Brunck reads διέβαλέ μ' ὦ γραῦς, and this reading is adopted by Invernizzi, Bekker, Bothe, Dindorf, and subsequent editors down to and including Holden, most of them however having ὁ or ὡ for ὦ. Suidas seems to have turned the Scythian's dialect into Attic Greek; διέβαλλε may well stand for the aorist in Scythianese. διέβαλό μ', ὦ γρᾳ' Blaydes, Velsen. διέβαλλέ μ' ἡ γραῦς Hall and Geldart. The MSS. and editions before Brunck had τάχιστα, for which Brunck first wrote τάκιστα.

1215. ὀρτῶς δὲ R. H. vulgo. But several critics, considering the first syllable of συβήνη to be short, insert another short syllable after δὲ. ὀρτῶς

δὲ τὸ Porson. ὀρτῶς δέ τι Hermann, Enger, Meineke, Velsen. ὀρτῶς δὲ σὺ Bothe, Fritzsche, Blaydes. But συβήνη is a form of the Scythian's own coinage, and it is impossible to tell whether he meant the first syllable to be long or short. In 1197 both MSS. spell it συμβήνη, which may possibly be the right reading in both places.—συβήνη 'στί· καταβηνῆσι R. H. vulgo. συβίνη 'στί· καταβινῆσι Brunck, and most recent editors. σιβύνη 'στὶ, καταβινῆσι Enger, Meineke. συβίνη 'σσί· καταβινῆσι Bothe. συβίνη· καταβεβινῆσι Blaydes. See at 1197 supra.

1216. δρᾶσι Blaydes (in the Preface to his first edition of the Birds, published in 1842), Enger, recentiores, except Bergk. And Bergk, although in his text he retained δράσει (the reading of R. H. and of all editions before Enger), yet suggested the arrangement of this line, with δρᾶσι, which is adopted by Meineke, Holden, and Hall and Geldart, and in this edition. For in the MSS. (and vulgo) the lines run οἴμοι, τί δράσει; ποῖ τὸ γρᾴδιο; | 'Αρταμουξία. But it is clear that οἴμοι should stand by itself and 'Αρταμουξία be brought up into the preceding line, so making a perfect senarius. In the MS. arrangement the senarius is a foot short, and various suggestions were made for supplying the missing foot. ποῖ δὲ, ποῖ τὸ γρᾴδιο; Hermann. ποῖ τὸ γρᾴδιο; γρᾴδιο Bothe. ποῖ τὸ γρᾴδι' οἴκεται; Blaydes (in 1842). ποῖ τὸ γρᾷο; γρᾴδιο Fritzsche, Enger.

1218. ναὶ ναίκι (or ναῖκι) R. H. vulgo. ναὶ ναί, σύγ' Velsen.

1219. γέρων H. vulgo. γέρον R. Junta and Grynaeus.

1222. γρᾷο Brunck, recentiores. γραῦ R. H. editions before Brunck.

1224. διώξεις R. H. vulgo. R. H. and Junta indeed write τῇ δ' ἴδ' ὤξεις, but it is obvious that all three meant τηδὶ διώξεις, and so Zanetti and all subsequent editors have taken it. Elmsley (at Ach. 278) proposed διώξει, which is adopted by Thiersch, Dindorf, Meineke, and subsequent editors, but rejected by Fritzsche, Enger, and Bergk. And as, both here and in Knights 969 and Clouds 1296, the MSS. have the active form, and the active and middle forms are admittedly employed by Attic writers, there seems no sufficient reason for departing from the authority of the MSS. here. Cobet annexes the ς taken from διώξεις to the succeeding sentence, διώξει; 'ς τοὔμπαλιν, and this too is followed by Meineke, Holden, and Hall and Geldart.

1225. ἀλλὰ τρέξι R. H. vulgo. ἄλλα (*aliâ viâ*) τρέξι Portus and subsequent editions before Brunck; and Fritzsche, Enger, Bergk, Meineke, Holden, and Blaydes afterwards.

1226. τρέχε νυν. The second τρέχε νυν was added by Brunck, the MSS. having the line a foot short. Enger commences the line with ἀλλά. Kuster suggested the insertion of ταχέως, which Blaydes inserts. Meineke added τρέχε at the end of the line. Brunck's conjecture seems incomparably superior, and is adopted by Invernizzi, Bekker, Bothe, Thiersch, Dindorf, Fritzsche, and Bergk. Meineke's is adopted by Holden, Velsen, and Hall and Geldart.

1227. πέπαισται Grynaeus, Bentley, Brunck, recentiores. πέπυσται R. H. and the other editions before Brunck.

1228. *ὥρα δῆτ' ἐστὶ* Bothe, Thiersch, Dindorf, Fritzsche, Weise. See the Commentary. *ὥρα δή 'στι* R. H. vulgo. But in the MSS. and all the editions before Brunck, and in Meineke afterwards, this was a metrical necessity, since they united lines 1227 and 1228 into one anapaestic tetrameter.

1231. *ἀνταποδοίτην* Bentley, Bothe, Meineke, Holden, Blaydes, and Hall and Geldart. *ἀνταδοῖτον* R. H. Junta, Gelenius, Rapheleng. Doubtless this represented *ἀνταποδοῖτον*, which is read by Grynaeus, Thiersch, Dindorf, Fritzsche, Enger, and Bergk. *ἀντιδοῖτον* Zanetti, Farreus. *ἀντιδοίτην* Portus to Brunck. *ἀντιδιδοίτην* Brunck, Invernizzi, Bekker, and Weise. Scaliger suggested *ἀντιδοίητον*.

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